

on their hand-bells and sleigh-bells.¹⁾ In July and August 1899 Paul Viardot, violinist and conductor of the Grand Opera Paris, and his accompanist, Ferdinand Lemaire, gave chamber concerts in the Town Hall.²⁾

The period October 1899 to June 1900 may be regarded as unusual in the development of musical entertainment in Durban. In those months the people of the Town provided an abundance of concerts which catered for all tastes without having to wait for the arrival of "celebrities" on a musical tour. The first of the visiting artists after the period of crisis was Madame Belle Cole, a famous American contralto who first appeared in London in the year 1886.³⁾ She brought with her a musical prodigy, the boy violinist Raimund Pechotsch. There was therefore great disappointment when through illness he was unable to appear before the same audience in the Town Hall on 3 September 1900. He did appear at the third concert on 8 September. Avon Saxon and Virginie Cheron returned to Durban in November 1900 with an instrumental ensemble called the Imperial Quartet, consisting of a violinist, cellist, cornetist, harpist and pianist; and to this company they added the young violinist Raimund Pechotsch. Between them they performed chamber works which included string trios and quartets, solos for violin, harp, ⁴⁾ cello and cornet, songs and duets.

There were some novelties in these closing years of

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- 1) N.M. 30 March 1899, p. 3, col. 7. advert.
 - 2) N.M. 24 July 1899, p. 5, col. 3. "The Viardot-Lemaire Concert."
 - 3) N.M. 30 Aug. 1900, p. 8, col. 4. "Madame Belle Cole".
 - 4) N.M. 19 Nov. 1900, p. 7, col. 9, "Grand Concert".
N.M. 26 Nov. 1900, p. 7, col. 9, "Farewell Concert".

the century which became accepted as part of musical entertainment in the twentieth century. On 24 June 1899 some of the residents of Durban listened to a concert from the Town Hall by telephone.¹⁾ Gramophone (phonograph) recitals were held in the Masonic Hall and in various church halls, but only to supplement the live music prepared for the occasion.²⁾ In November 1900 the "bioscope", the future rival to all musical and theatrical enterprise in South Africa, was shown in the Town Hall.³⁾

From the varied assortment of musical entertainments described under the generic name of "concerts" the more formal concerts of the later nineteenth century emerged. This evolution took place in two stages conveniently defined by the two historical periods dealt with in this and the previous chapter. The early soirées, miscellaneous concerts, musical and dramatic entertainments and "Penky Readings" offered the public enough variety in one evening to please everyone: each programme being made up of smaller ingredients chosen from a wide range of songs, vocal duets and trios, glee, operatic arias, choruses, Christy Minstrel songs, piano, solo and duets, instrumental solos, recitations, dramatic sketches and humorous monologues - presented somewhat informally in any available warehouse, hotel "music hall", church hall, Masonic hall or theatre. With the rapid growth of Durban after 1880 the larger number of performers and concert-goers helped to emancipate two types of concert: the choral and orchestral concert (which

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- 1) N.M. 26 June 1899, p. 4, col. 7, "Concert by Telephone".
 2) N.M. 1 Feb. 1900, p. 4, col. 1, advert.
 3) N.M. 28 Nov. 1900, p. 4, col. 1, advert: "The Royal Bioscope Town Hall".

had an early origin in Durban during the middle 1860s), and the chamber concert. Both were intended for genuine music-lovers, and were often dignified occasions in the Theatre Royal or the Town Hall.

Many of the concerts referred to were a means of raising money and their success depended on large audiences whose encouragement could make these occasions both financially and artistically successful. In the last century various unpropitious circumstances broke the happy relationship between performers and listeners: half-empty halls, rowdy and undiscriminating members of the audience, excessively late arrivals, mismanagement of the seating arrangements, failure of the lights, heavy storms and - worst of all - incompetent performers. Harsh, unrestrained newspaper criticisms helped to reduce the number of really bad public performances; and visiting celebrities, who willingly collaborated with local amateurs, ensured the success of many Durban concerts, especially in the last decade of the century which was probably the most stimulating period in Durban's musical history.

CHAPTER TEN

THE GROWTH AND DEVELOPMENT OF MUSICAL TASTE
1850 - 1880.

The first programme of popular musical instruments.

No musical instrument has ever superseded the human voice as a popular medium of musical expression. As the ability to sing is more readily acquired than the ability to play a musical instrument, and as a taste for singing was part of the heritage of British people, it was this form of musical entertainment which captured the hearts of Durban people in the early years. An early attempt to cultivate the ignorant love of staying was made by a Mr. E. H. Hunt who gave a lecture in his store on 30 September 1851. The newspaper reporter gave the following account of it:

"The lecturer, after teaching us the advantages of people combining together for the practice of vocal music, glanced at the several institutions in England and on the Continent in which this delightful science was publicly taught, and showed the undeniable benefits conferred on the community at large. He then proceeded to define the first general principles of class singing which he illustrated by diagrams ..." 1)

In the year 1854 two lectures on music were given by Mr. E. H. Hunt, the Town Surveyor, under the auspices of the D.H.I. 2) For his second lecture on 23 June he chose the subject of "Sacred Music", and stated during the course of the evening that music without the words or poetry connected

1) H.T. 19 Sept. 1851, p. 3, col. 2, "Local Intelligence".
See p. 116.

2) See p. 144.

with it is "not calculated to move the passions", an opinion which might have appealed to many people in the audience.¹⁾ What the Victorians called "sacred music" was both sacred and secular as will be evident from the following programme arranged to illustrate Mr. Upton's second lecture:

Specimens of old Psalmody	from Knox's Book of Liturgy.
Sanctus (17th Century)	O. Gibbons.
Sanctus	Camidge.
Chant (15th Century)	Tallis.
Chorus with full voiced choir	Mozart.
Trio: "Bread of Heaven"	from Sacred Songs.
Quartet: "Hark the song of the Jubilee"	from the Lyra Sacra.
Duet and chorus: "Hear my Prayer"	Kent.
Solo: "Hosanna"	from Sacred Songs.
Quartet: "Forgive us our Sins"	Callicott.
Trio: "When shall we three meet again"	Horsley.
Duet Trio and Chorus: "Hail though downy slumbers"	-
Quartet: "Evening Hymn"	Bishop Heber.
Instrumental: "Hallelujah Chorus"	Handel

It is recorded that, also under the auspices of the Durban Mechanics' Institution, Mr. Upton gave a lecture in October 1857 on "Ballad in Song Music" to be illustrated by "selections from various composers".³⁾ The purpose of these early lectures was to stimulate interest in the formation of a choral society, which Mr. Upton proposed to establish as early as July 1854;⁴⁾ but, as far as is known, no choral society was ever formed at this time.

Of the first concerts that took place in the years 1850 to 1860 very few programmes are in existence. From brief

1) N.C.A. 24 June 1854, p. 3, cols. 2,3. "Mechanics' Institution".

2) N.C.A. 24 June 1854, p. 3, cols. 2,3. "Mechanics' Institution".

3) N.M. 24 Sept. 1857, p. 3, col. 1, advert.

4) N.C.A. 22 July 1854, p. 4, col. 3. "Choral Society".

reports in the local papers it is known that some musicians sang songs, duets, trios, glees or quartets; and that others played "concerted pieces". Of the "Grand Concert" arranged by Messrs. Haygarth and Taylor on 8 November 1859 in the Bath Street Music Hall (Weyers Hall) we read that "the music was performed in a masterly style; and that the quartets (i.e. vocal) were "choice specimens of the classic masters"¹⁾. Nothing is known about the actual pieces played by the Band of the Durban Philharmonic Society in November 1852 in the "large vacant store of Messrs. Knight and King in West Street" when

"several vocal pieces were sung by the visitors and members of the Band played in admirable style a variety of favourite airs."²⁾

or on Christmas Eve a few weeks later when on a "lovely moonlight eve" they "paraded the streets until past midnight enlivening the inhabitants with their spirit-stirring music"³⁾. However, Bishop Colenso, writing of a "meeting" of the Durban Philharmonic Society on 3 July 1854 which he attended, offers just a brief hint at the repertoire of this Band:

"There was a regular programme of two parts with eight pieces in each from Handel, Rossini, Beethoven etc. The music hall was a large store filled up ingeniously for the occasion with flags and evergreens. But I was rather amused when in the middle of the performance the ladies were requested to step aside for a few minutes while part of the roof was taken off to cool the room. There was a colonial seraphine, on which a voluntary was played by a colonial composer - I believe the maker of the instrument - a colonial drum, and a colonial band of about twelve performers with violins, flutes, cornets & oboes, pianoforte,

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- 1) N.S. 12 Nov. 1859, p. 3, col. 1. "Local Intelligence".
 2) N.H. 26 Nov. 1859, p. 3, col. 3. "Durban Philharmonic Society".
 3) H.M. 30 Dec. 1852, p. 3, col. 1. "Local Intelligence".

reports in the local papers it is known that some musicians sang songs, duets, trios, duos or quartets; and that others played "concerted pieces". Of the "Grand Concert" arranged by Messrs. Haygarth and Taylor on 8 November 1859 in the Smith Street Masonic Hall (Royal Hotel) we read that "the music was performed in a masterly style; and that the quartets (i.e. vocal) were "choice specimens of the classic masters".¹⁾ Nothing is known about the actual pieces played by the Band of the Durban Philharmonic Society in November 1859 in the "large vacant store of Messrs. Knight and King in West Street" when

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- 1) N.S. 18 Nov. 1859, p. 3, col. 1, "Local Intelligence".
 2) N.M. 25 Nov. 1852, p. 3, col. 3, "Durban Philharmonic Society".
 3) N.M. 30 Dec. 1853, p. 3, col. 1, "Local Intelligence".

French horns etc. - and a very full, fair,
attentive and delighted audience." 1)

The first published programme in Durban appeared in
a newspaper with an announcement of a variety entertainment,
predominantly musical, which was advertised to take place
on 23 July 1888 in the "large iron store behind McDonald's
Hotel". The two principal artists were Signora and
Signor Della Casse. The details of the entertainment were
given as follows:

"Signora Emilia will perform on the Tight Rope.
A comic English song by an Amateur.
Spanish Dance on the platform entitled the
"Pandango" by a young Brazilian with Castanettes.
A comic song by an Amateur.
The Highland Fling by an Amateur.
The Styrian Dance (Grand Pas de Deux) by
Signora Emilia and Hendrick.
A Portuguese Comic Duett by Signora Emilia and
Signor Della Casse.
The Spanish Dance Cachuch with castanet accompaniment
by Signora Emilia.
A Duett - Cornet & Piston by Amateurs.
The Jockey Hornpipe by an Amateur.
The Comic French Duett of Pappere Signora by
Signora Emilia and Signor Della Casse.
The Real Polka by the same."

The whole entertainment concluded with Signora Della Casse's
extraordinary performance with his Lions and Hyenas. 2) The
same troupe performed in Maritzburg at the Crown Hotel in
May 1887. This entertainment has been referred to by
Professor Hatteraley in his book Portrait of a Colony where
he describes it as one of those which

"followed the lines which would have been
familiar to those who utrooped the taverns and
eating rooms of London, with Italian comic duets,
Spanish dances, tight-rope acrobatics, and circus
pieces with animals." 3)

- 1) J. W. Colenso, pp. cit. p. 29. See p. 31.
- 2) N.T. 10 July 1888, p. 9. N.T. advert. See p. 30.
- 3) A.F. Hatteraley, Portrait of a Colony, pp. 139-140.

The programme of Mrs. Cubitt's concert given in Wood's store on 30 January 1855 soon after the arrival from England of her semi-grand piano¹⁾ is a fair sample of the popular musical taste of those days:

Overture: "Gallop of Gaiety"	Instrumental.
Trio: "Hark 'tis the Indian Drum"	sung by Mrs. Cubitt and Messrs. Brickhill.
Fantaisie Brillante: "Guillemine Bell" for pianoforte and violin	played by Mrs. Cubitt and Mr. Fraser.
Song: "The true heart of a woman"	sung by Mrs. Cubitt.
Air and variations: "La Parisienne" (Hera)	played on the pianoforte by Mrs. Cubitt.
Glee: "Heather Bells"	sung by Mrs. Cubitt, Messrs. Upton and Brickhill.
Overture: "Tancredi"	Instrumental.
Song: "Welcome Home"	sung by Mrs. Cubitt.
Finale: "O preserve and bless the Queen, the new National Anthem as sung at Exeter Hall, London"	Vocal and instrumental.

(Interval of ten minutes)

Overture: "Zampa"	Instrumental.
Quartet: "Beecham"	sung by Mrs. Cubitt, Messrs. Brickhill and Upton.
Song: "The flowers are sleeping" (as sung by Jetty Treffz)	sung by Mrs. Cubitt.
Duo: "La Sonnambula" for pianoforte and violin	played by Mrs. Cubitt and Mr. Fraser.
Duet: "When thy bosom heaves a sigh"	sung by Mrs. Cubitt and Mr. Brickhill.
Variante Brillante on "Weber's Last Waltz" (Hera)	played on the pianoforte by Mrs. Cubitt.
Song: "Charming Meg"	sung by Mrs. Cubitt.
Overture: "Lodovico"	Instrumental.
Finale: "God save the Queen"	Vocal and instrumental.

1)

1) H.S. 17 Jan. 1855, p. 2, col. 1. advert. See p. 144.

The programme of Mr. Cubitt's concert given in Breede's store on 30 January 1855 soon after the arrival from England of her semi-grand piano¹ is a fair sample of the popular musical taste of those days:

Overture: "Caliph of Bagdad"	Instrumental.
Trio: "Mary like the Indian Drum"	sung by Mrs. Cubitt and Messrs. Brickhill.
Fantasia Brilliance: "Guilliane Tell" for pianoforte and violin	played by Mrs. Cubitt and Mr. Fraser.
Song: "The true heart of a woman"	sung by Mrs. Cubitt.
Air and variations: "La Parisienne" (Hera)	played on the pianoforte by Mrs. Cubitt.
Glee: "Heather Hills"	sung by Mrs. Cubitt, Messrs. Upton and Brickhill.
Overture: "Tancredi"	Instrumental.
Song: "Welcome Home"	sung by Mrs. Cubitt.
Finale: "O preserve and bless the Queen", the new National Anthem as sung at Exeter Hall, London	Vocal and instrumental.

(Interval of ten minutes)

Overture: "Zampa"	Instrumental.
Quartet: "Sirens"	sung by Mrs. Cubitt, Messrs. Brickhill and Upton.
Song: "The flowers are sleeping" (as sung by Jetty Treffz)	sung by Mrs. Cubitt.
Duo: "La Sonnambula" for pianoforte and violin	played by Mrs. Cubitt and Mr. Fraser.
Duet: "When thy bosom heaves a sigh"	sung by Mrs. Cubitt and Mr. Brickhill.
Variante Brilliance on "Weber's Last Waltz" (Hera)	played on the pianoforte by Mrs. Cubitt.
Song: "Charming May"	sung by Mrs. Cubitt.
Overture: "Lodovico"	Instrumental.
Finale: "God save the Queen"	Vocal and Instrumental.

1) R.M. 17 Jan. 1855, p. 1, col. 1. advert.

See p. 144.

Other concerts were almost entirely vocal. In the same store (which had now become Smith's Store) the D.M.I. Soirée of 4 March 1856 was held. From the programme it is evident which were some of the favourite songs and glees of the day:

- Glees: "Red Cross Knight".
- "Merry elves of Fairyland".
- "Here in cool grot".
- Planned: "The Wreath", "Mine" (played by Mrs. Cubitt).
- Glees: "Awake Aeolian Lyre".
- "Hark 'tis the Indian drum".
- "The May Fly".
- "Hail smiling morn".
- Songs: "Wanted a governess" } (both sung by
- "The Musical Washen" } Mrs. Cubitt).
- "God save the Queen".

1)

Four of the glees mentioned above had already become classics in the repertory of glee literature: "Here in cool grot", by the Irishman, Lord Mornington (1735 - 1781), father of the famous Duke of Wellington; "Hail smiling morn", by Reginald Spofford (1770 - 1827); "Red Cross Knight" by Dr. J. W. Callcott (1760 - 1801); and "Awake Aeolian Lyre" by John Denny (1760 - 1790). The vocal trio "Hark 'tis the Indian drum" is by Henry Bishop (1760 - 1800). Mrs. Cubitt's two humorous songs were both by J. Parry (1810 - 1879), better known as the composer of "View gentle Davu". "God save the Queen" was not just a formal close to the evening's music, but was performed as an item on the programme, and usually sung as a glee or as a solo with the whole assembly joining in the chorus.

At another D.M.I. Concert held in the same store on 10 October 1855 the programme was entirely glees, songs and recitations. One of the glees, "Danish O Maiden" by

1) N.S. 5 March 1856, p. 2, col. 3. "Soirée of the Durban Mechanics' Institution". See p. 147.

2) See n. 143.

D. Lorenz (of whose life nothing is known), was popular for many years in Durban. In the same programme were four very popular Victorian ballads: "Low back'd car" by the Irishman Sam Lover (1797-1868) whose fame rests mainly on his novel and song "Rory O'More"; the Charity Minstrel song "Old Folks at Home" by Stephen Foster (1826-1864), first published in London as the work of W. Christy; "Many happy returns of the day" by John Blockley, a prolific song writer and publisher of mid-Victorian England; and "Alonzo the brave" by Sam. Cowell (1800-1864), better known as the composer of the song "Lord Lovell".

Unless a concert was specifically "Sacred", humorous songs found their way into the programme. Durban singers had their favourites. Mrs. Gubitt often sang "Wanted a governess" by J. Parry; and Mr. Haygarth sang "Fair Rosamund" by the same composer who may still be remembered as a writer of comic songs. Haygarth's concert in Scott's Store on 13 June 1853 included a number of "concerted pieces for violin and piano, besides the songs he sang and the selections he played on the harmonium. At the same concert two popular pieces were sung: "Mynheer Vandunck" (Bishop) and the ever-popular "Banish O Widen" (Lorenz); the whole programme being described as "light and popular".

As a musical accomplishment singing was so highly esteemed that the purely instrumental part of a concert was sometimes regarded as only a means of providing rest for the singers. At the D.M.S. entertainment of 4 March 1850 individual instrumental items were not named, but merely promised as a diversion from the singing:

1) H.S. 20 June 1850, p. 4, col. 4, advert.
H.S. 17 June 1850, p. 4, col. 4, "Music" & "entertainment".
 See p. 107.



THE CAPTIVES SONG

A. C. C. C. C. C.
 J. B. B. B. B. B.

THE GREAT
 J. BLOCKLEY

This cover is one of the many songs
 composed by the prolific song-writer
 J. Blockley.

"During the entertainment a selection of instrumental music including overtures etc. will be played." 1)

The main part of the programme was the singing of glees which included "The Red Cross Knight" (Callcott); and a number of songs including the aria "As I view those scenes so charming" from the opera La Sonnambula (Bellini). On other occasions these instrumental items were called "concerted pieces" or "fantasias" and were often rendered on the harmonium; or as duets, one unpromising combination being "two flutes". On one occasion Mr. Fraser, the violinist, played a work by de Meriot; and on another

"the band of violinists gave the 'Warriors' March' and other pieces." 2)

The eccentric "Ali Ben Sou al e" 3) added some prestige to instrumental music by devoting nearly a whole evening to solos for the ^{-flute} clarinet and violin. Much of the programme was taken up with his own variations on a few popular tunes, a "grand fantasia" on the themes from the opera La Sonnambula, and Mrs. Cubitt's rendering of the Mendelssohn's favourite, also Mendelssohn's Fantasia on the Carnival of Venice.

Other instrumental music, mainly reminiscences of the favourite pieces of the day, was played by military bands. One of the first of the band programmes to be published in the local papers was that of an open air concert given by the Band of the 85th Regiment who played in the Market Square on the afternoon of 23 June 1859:

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- 1) N.S. 19 Feb. 1859, p. 2, col. 1, advert.
 2) N.S. 8 Jan 1859, p. 3, col. 1, "The Christmas Festivities". See p. 161.
 3) See p. 151-152.
 4) N.W. 11 Mar. 1859, p. 2, cols. 1, 2, advert.

1. March.
2. Selection: "Traviata" (Verdi).
3. Waltz: "First Love" (Farmer).
4. Selection: "Sonnambula" (Bellini)
5. Quadrille: "Martha" (D'Albert).
6. Galop: "Spirit of the Bell" (Fitzgerald). 1)

Durban band programmes generally followed this pattern, some-
times including arrangements of popular songs or glee; the
main ingredients, however, were: a selection from well-known
operas, at least one march, and two or three fashionable
dance tunes. How much the Victorians loved reminiscences
of the ballroom together with an acquaintance with the
latest dances can be appreciated by reading some of the
early advertisements in the Durban papers. Of one
entertainment it was said that

"The Music under the management of Mr. Darter
was all of the newest kind, and highly pleased the
dancers." 2)

Stationers and booksellers advertised polkas, waltzes and
quadrilles. In 1850 Mr. W. A. Fraser offered the public
a selection of "new music" in the form of "Polkas, Waltzes,
Quadrilles, Songs, Duets, Glee, and Pianoforte Duets" -
which in fairly concise terms sums up the musical taste of
this period.

Any description of musical taste should take into
consideration the more popular media of musical expression.
From the earliest years the Natal settlers had music in the
home. Every musical home had its piano, or harmonium, or
even lute. Pianos arrived in the country with the
immigrants and continued to arrive over the years. What is

1) N.S. 23 June 1850, p. 4, col. 4, "Local Intelligence".

2) N.S. 24 Oct. 1851, p. 3, "Local Intelligence para. 4"
(Report on Platt's Hall)

3) N.E. 18 July 1856, p. 2, col. 5, advert.

-fort.

believed to be the first piano^A to arrive in Natal is the eighteenth century square six octave cottage pianoforte manufactured by George Wood, which arrived in this country in 1849 and is now housed in the Old House Museum in St. Andrew Street. At first piano^A arrived singly and were immediately offered for sale thus:

"Piano forte for sale. Breede and Co. General Merchants and Commission Agents. Have just received and offer for sale a first-rate Mahogany cabinet piano, six and a half octaves, by the celebrated Rolffe and Co. London. Price fifty pounds. Also a variety of music." 2)

-fort. 2

There was a ready sale for piano^A in any of the newly settled countries of the British Empire, and when these instruments began to arrive in Durban regularly, three or four on each ship, they were either sold immediately or trans-shipped to some other port:

"Pianos. Three first-rate Pianos for sale to arrive and daily expected per "Margaret Gibson" from Liverpool. Parties desirous of possessing a fine instrument are requested to communicate with the undersigned, or if not sold previous to the vessel being ready for sea after discharging, they may be trans-shipped or sent to another port." 3)

-fort. 3

The demand for piano^A in Durban stirred the ingenuity of the popular pianist, Mr. G. B. B. Darter, later to become the founder of the firm of Darter and Son in Capetown, who was also a "Pianoforte Maker", trained with the firm of Messrs. Collard and Collard, London. He manufactured a pianoforte using indigenous wood and native ivory:

"The instrument, for power and richness, surpasses any ever brought into the Colony, and has all the latest improvements." 4)

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- 1) It arrived in the ship Aliwal on 10 Feb. 1849.
 - 2) N.T. 4 Sept. 1851, p. 1, col. 2, advert.
 - 3) N.T. 24 Dec. 1853, p. 1, col. 3, advert.
 - 4) N.T. 22 Oct. 1858, p. 3, col. 3, "Natal-Made Pianoforte".

-fortes
 'pianoA for sale' were described variously as:

"cabinet pianoforte", "semi cottage pianoforte", "picco
 (i.e. cottage) pianoforte" and a "grand square pianoforte".
 A "mahogany grand square pianoforte", belonging to Captain Shaw
 of the 48th Regiment was advertised for sale in July 1853.¹⁾
 Grand pianoA were a rarity, but it is recorded that one was
 shipped in the ill-fated Minerva which was wrecked in
 Durban Bay in June 1850.²⁾ Mrs. Cubitt's semi-grand which
 arrived in December 1854, was probably one of the first of
 its kind to reach the Colony. Most of the pianoA sold in
 Durban stores were cottage (or upright) ranging from 3½ to
 7½ octaves. The famous Broadwood instruments began to
 arrive about 1858.³⁾ By December 1856 there were so many
 pianoA in Durban that the piano tuner George Vinnicombe of
 Loop Street Meritzburg thought it worth his while to visit
 the Town periodically for about three months to do tunings.
 Part of his business was to reinforce the framework to suit
 the climatic conditions. The widespread taste for pianoA
 playing must have been quite evident by 1855, when Mr. Adatt,
 praising the musical taste of Durban after the successful
 D.M.I. Soirée of 4 March of that year, said that "few towns
 of the size of Durban could be found with so many pianoA".⁴⁾

Reed organs - which included harmoniums, seraphines,
 concertinas, melodeons and accordions - appeared in shops
 from 1855 onwards. One of the first to advertise an
 "excellent harmonium" was Mr. J. Cullingworth - he was the
 first to introduce the printing press to Durban - in
 January 1855.⁵⁾ Before this time at least one musician in

1) N.M. 31 April 1853, p. 2, col. 5, advert.

2) A. F. Hattersley, Portrait of a Colony, p. 32

3) N.M. 16 Dec. 1858, p. 3, cols. 3,4, advert.

4) N.S. 5 March 1856, p. 3, col. 1

5) N.M. 31 Jan. 1855, p. 1, col. 4, advert.

Durban manufactured his own seraphine and played it in the Durban Philharmonic Society Band on 10 November 1853;

"The seraphine (at which Mr. Hull jurr. efficiently presided) is the work of Mr. Thomas Cato, one of the members of the Society and the case is made of the woods of this Colony. It is a very beautiful and entirely full-toned instrument, and reflects the highest credit on the skill and taste of the maker." 1)

By 1859 harmoniums were in abundance, and Mr. W.Y.C. Blom of Maritzburg announced in the papers that he was spending two or three weeks in Durban tuning and repairing "organs" (i.e. harmoniums), seraphines and pianofortes. 2) In December 1860 a "Grand Harmonium with 13 stops" was sold in Durban by auction. Harmoniums, mostly those manufactured by Alexandre of Paris, became accepted as part of the early orchestras of Durban, even at the end of the century, besides being the least expensive substitute for a pipe organ in churches.

Concertinas (both the more elaborate and expensive English, and the cheaper German varieties) and similar instruments called melodians and accordians were sold in great numbers and took their places in the home together with all kinds of cheap and expensive musical boxes.

In spite of the universality of pianos^{-fortes} and harmoniums a taste for violin playing soon developed, one of the first opponents of the instrument in Durban being Mr. W. A. Fraser, the stationer. Like other stationers, he sold violins and musical accessories - mainly violin strings and music paper.

Flutes were advertised for sale in Durban in 1856 by Mr. Fraser and by Mr. J. Cullingworth. The cornopean, a

1) N.M. 10 Nov. 1853. p. 3, col. 3. "Local Intelligence"
See p. 153

2) N.M. 29 Dec. 1859, p. 3, col. 1. advert.

cornet with two pistons and a close antecedent of the
occasions, and, like the flute which enjoyed the same
popularity, could be used as a substitute for the human
voice: or in combination with voices, the instruments being
more a convenient means of support than members of a happy
ensemble.

THE
VAGABOND
SONG.

COMPOSED ENTIRELY BY
AND SUNG BY

MR. SANTLEY.

The Words by

CHARLES LAMB KINNEY.

The Music by

JAMES L. MOLLOY.

WROXY & CO. 208 REGENT STREET N

A typical song cover which gave so much prominence to the name of the singer as it did to the name of the composer. See p. 267.

M. Sims Reeves

MY QUEEN!
SONG.

Words by Stella.

JACQUES BLUMENTHAL.

'My Queen' became a famous song in the last century because of its association with Queen Victoria, and because it was sung by the famous English tenor Sims Reeves.

See v. 267

CHAPTER ELEVEN

THE GROWTH AND DEVELOPMENT OF MUSICAL TASTE

1850 - 1900 (continued).

Songs; glees; part-songs; music from the operas; first operatic productions; oratorios; instrumental music; some advertisements for popular music.

The popularity of many of the solo songs that were valued by the Victorians might be attributed as much to the celebrities who made them popular as to the quality of the songs themselves. It was customary in England to advertise songs having been sung by one or several of the eminent singers of the day, who became more celebrated than the composers of the songs. Aspiring singers in Durban became well-known to the public through the songs which they sang at concerts, each of the local "celebrities" being associated with certain songs which the public expected them to sing over and over again. Songs were also popularized by some of the singers who visited Durban after 1860. Between them Mr. and Mrs. Paul Keess sang such favourites as "The beating of my own heart" by J. Macfarren (1813-1897), "Three fishers went sailing" by J. P. Huliah (1812-1884), "O would she but name the day" by W. Balfe (1808-1870), and "Within a mile of Milbro' Town" by James Hook (1746-1827).¹⁾ All of these were sung in Durban over a period of about fifty years. Mrs. Keess's singing of "Home sweet home" was "by request": not only as a tribute to her sweet voice, nor for the intrinsic merit of the song itself but in conformity with the convention of demanding it over and over again for the revival

1) E.H. 14 Jan. 1892, p. 3, col. 5. advert. See p. 126.

of nostalgic memories. Today it is more interesting as an early example of a recurrent theme song in Bishop's now forgotten opera Clari, or the Maid of Milan (1833).¹⁾

At the level of genteel drawing-room musical entertainment Bishop was a popular song-writer. But there were others whose songs were all the rage in the mid-nineteenth century. One of them, Sam. Geesell (1800-1884), an Englishman who had settled in the United States of America, combined in his songs a taste for burlesque and the negro tunes which made his songs best-sellers before the 1850s.²⁾ He was the composer of "Lord Lovell", "Jim along Josey", and "Billy Barlow" - which represented the unpolished, slightly irreputable taste of Dublin in the 1840s. At Mr. Haygarth's "Entertainment" in January 1853, "Lord Lovell" and "Billy Barlow" were sung by Dr. Dicks. At the same concert a great national favourite, "The doctor's weigh'd" by Graham (1771-1856), was sung by Dr. Hutchinson, a baritone who was also well-known to the community for his singing of the drinking song "Old Swivel" with words by John O'Keefe and music by William Shield (1743-1825).³⁾

Among the first to sing in public the great favourite "The blind girl in her cart" by Stephen Glover (1813-1870) was a Mrs. Baynes, one of the ladies who sang at Haygarth's Entertainment in the Beckett Hall in Gardiner Street on 11 September 1851. At the same concert Mr. Paris, a violinist, sang another great Victorian favourite, "The Weavers" by Jacob Blumenthal (1803-1868).⁴⁾

1) See also op. cit. article Home Sweet Home.

2) W. W. Disher. op. cit. p. 127 et seq.

3) N.M. 17 Jan 1853, p. 3, col. 6, advert.

4) N.M. 15 Sept. 1853, p. 2, col. 4, "The Grand Concert". See p. 154.

It is not known that Bishop's "Lo, here the gentle lark" was ever sung publicly in Durban before Mrs. Finlayson sang it in the Masonic Hall in February 1864. At the same concert a popular humorous singer, Mr. Faunce, sang J. L. Hatton's "Simon the Cellarer".

Humour was welcomed by concert-goers. Mr. Haygarth, usually in the company of a Mr. Galt (popularly known as "Mr. St. George"), sang humorous songs. Some of these were Christy Minstrel songs made incidental to a light stage entertainment. Mr. Galt had his own special comic turns in which he impersonated the character of "Lord Dundreary" and sang a few songs (some of them serious) to vary his entertainment.¹⁾ He too sang "Lord Lovell" at various entertainments in the year 1866. Haygarth became associated with a number of musical trifles of forgotten authorship, such as "The Ladies' Man" and "I'm getting every day far deeper into debt". This identification of a song with a popular singer is particularly evident about the year 1856. Mr. E. P. Lampart, who is not known to have possessed any remarkable vocal powers, adopted for his own special rendering in public two well-known songs of the era: "The Day of Biscay" by John Davy (1753-1824), and "Tom Bowling" by Charles Dibdin (1744-1814).

A taste for sentimentality in the singing of national and folk songs is also evident at this period. "Kathleen Mavournean", composed by W. H. Grench (1808-1896), "Come back to Erin", "Alice, where art thou?", "Land of our fathers", "The hero that once thro' Terra's Hells", and "The last rose of summer" frequently appeared on concert programmes. In

1) H.K. 8 Feb. 1864, p. 2, col. 4. "Mrs. Finlayson's Concert!" See p. 160.

2) See p. 158.

January 1868 the Poussard-Bailey Company¹⁾ sang (or played) some of these popular ballads, most of them Irish. Mrs. Poussard played on the piano^{-forte} a selection of Irish songs which included "The last rose of summer" and "The Irish Emigrant"; oddly enough it was Miss Bailey who sang the popular song "Come into the garden, Maud", usurping the special prerogative of great or aspiring English tenors.²⁾

The sea had a strong fascination for the early settlers because of their British heritage and new maritime environment. In August 1869 Mr. and Mrs. D'Arcy Read, assisted by the "Durban Amateurs", produced Dibdin's ballad opera The Waterman in Houghting's Hall in Field Street, and made the occasion one for introducing songs from the opera: "The jolly young waterman", "Farewell, my trim-built wherry", and "Cherries and plums": together with "The white squall", the best known of George Barker's songs, and, of course, "Rule Britannia".³⁾ The typical English song emerged with patriotism and a love of the sea usually found a place in Durban programmes of song: "The sea is England's glory" (Blower)⁴⁾ was often sung by Mr. Brooks in the early part of 1878; and about this time a special favourite with the ladies was "Jessie's Dream" (Blackley).⁵⁾ In 1878 Carl Strecker made popular "The brave old Temeraire" (Hunt). When the Miranda-Warper Company came to Durban in June 1878, their contribution to the music of the town was mainly in the sphere of opera; and they revealed a preference for nautical songs: "The death of Nelson" (Kraham) and "The anchor's weigh'd" by the same

1) See p. 170.

2) N.M. 9 Jan 1868, p. 2, col. 4. "Poussard-Bailey Concert Company".

3) N.H. 17 Aug. 1869, p. 2, col. 1, 5. advert. See p. 172.

4) N.C. 27 Feb. 1878, p. 2, col. 3. "The Point Concert". See p. 179.

5) A setting of Grace Campbell's "Jessie's Dream, or a story of the Relief of Lucknow".

composer were both sung by Mr. Miranda.¹⁾

With Haygarth's return to Durban from the Diamond Fields in January 1873, a few songs with amusing titles, but of unknown authorship, appeared on concert programmes. At his concert on 1^o June 1873 he sang "Father Molloy", the song which made him popular in many parts of South Africa as a singer of comic songs. Others were "Poor little Binks",²⁾ "Paddy's Pastoral Rhapsody" and "Don't be too particular".³⁾ A certain Mr. Black showed a preference for comic songs too; his favourite being "The lady-like young man".

New songs were brought to Durban by the "Harvey-Dougherty-Leslie-Braham Minstrels" in March 1873: "The little pet bird in the cage", "Marching through Georgia" and "Far away but not forgotten". Messrs. Braham and Truro sang the best "Lantern Watch" by T. S. Williams (d. 1854), and Braham - probably one of the five sons of the well-known song writer John Braham (Ayrshire) (1777-1856) - sang "The Death of Nelson", the song which proved to be the main attraction of the company's tour. Braham also introduced Durban to the Gaiety song "Please give me a penny, Sir" on 27 March 1874. Other Gaiety songs sung by members of the troupe were "Then I am far away from home", "Wake up at seven, mother", "Kiss me mother ere I die", and, inevitably, "Come where my love lies dreaming" by Stephen Foster (1826-1864).⁴⁾

Inspired by the poems of The Old Curiosity Shop by Charles Dickens was another sentimental song, "Little Nell".

1) N.L. 5 Nov. 1870, p. 2, col. 2, "Local Intelligence". See p. 174.

2) See p. 181.

3) Composed by the American Henry Clay Work (1832-1884) best known for his songs of the American Civil War.

4) See p. 183 et. seq.

composed by George Linley (1798-1865), which became popular in Durban from about the year 1874. It was sung in the Congregational Schoolroom on 24 July, and about a year later by a member of the concert party from the H.M.S. "Merlin" in a programme devoted almost entirely to solo singing.¹⁾

From 1876 there was a run of popular singers in Durban. Anne Bishop's visit in 1876, with Charles Lascelles her accompanist, revived interest in English, Irish and Scottish ballads. Besides "Home sweet home", she sang "The Harp that once", "Eileen Alannah", "Robin Adair", "Comin' thro' the Rye", "Buntington" (as a duet with Charles Lascelles), the Christy song, "Please give me a penny, Sir", and the all-time favourite "Il Bacio" (Arditi). Lascelles sang "Rock'd in the cradle of the deep" by J. P. Wright (1813-1867), "Simon the Zealot" (Watson) and "Willow weep no more the while" (H. F. Drake). Lascelles was mainly responsible for introducing Bishop's "My Fretty Jane", singing it after the manner of the great English tenor Sam Keeven.

John Swanton's popularity in Durban as a tenor started in 1876. He used to sing "The skipper and his boy", "For thee alone I sigh", "The pilgrim of love", "The White Swallow" and "The Guardian Angel". Eventually he made a name for himself in Durban by his singing of "Come into the garden, Maud" and "My pretty Jane", "Goodbye sweetheart goodbye", "The Marriage" and "The Death of Nelson". He added a few other songs to his repertoire: "The old arm chair" (H. Russell) and "The Rose of Allendale" (B. Nelson); and a few songs specially composed for and dedicated to him by another newcomer to Durban, a music teacher, Professor Kiehlise; the most frequently performed being "One that willow".²⁾

1) See p. 185, et. seq.

2) See p. 187, et. seq.

Mr. W. F. Diamond, another popular Durban singer, made his first appearance at the St. Cyprian's Association Concerts in September 1877 with the singing of the song "She wore a wreath of roses" (Knight),¹⁾ and at Cydenham with the song "The Arab's farewell to his steed" (Blockley), and "Yeoman's Wedding" by Poniatowski (1816-1873); the latter was popular until the early part of the present century.

Mlle. Vielle (Mrs. Atkinson) first appeared in Durban in the latter part of 1877. Her popularity was due to her singing of the waltz song by J. L. Heller "Oh how delightful", the ballad "Culler Herrin" composed by N. Gow (1763-1831), and for her duets with Mr. J. Smeaton in their singing of "What are the wild waves saying?" (Glover) and "I've wandered in dreams" (Wade).

Mrs. Mendelssohn sang songs from the well-known operas, and English, Irish and Scottish ballads (to which she devoted a whole concert).²⁾ She was the first to sing in a concert two songs which became immensely popular in the latter part of the century: "Sing ye the birds" (Goss) and "The Angel's Tarnets" (Anon); the latter was usually sung with violin obbligato.⁴⁾

Concert programmes of the year 1880 reveal that the following songs had been popular in Durban for over twenty years: "Should be a swain" (Haynes), "The Bowling" (Dibdin), "Jack's in the cradle of the deep" (Haynes) and the comic song "Fair Rosalind" (J. Barry), the latter being associated

1) N.M. 22 Sept. 1877, p. 3, col. 3, "St. Cyprian's Association Concert".

2) N.M. 23 March 1878, p. 3, col. 3, "Mr. Haygarth's Farewell Entertainment".

3) N.M. 21 July 1879, p. 3, col. 1, advert.

4) N.M. 16 July 1879, p. 3, col. 5, "Madame Mendelssohn's Concert".

1)
 first with Haygarth and later with Charles Lascelles.
 About this time Miss Archibald used to sing "When the
 - follows homeward fly" (Abt). The song "Waiting" (Millard)
 first became popular after Mrs. Atkinson had sung it in
 1880. "Sweethearts" (Sullivan) had been made popular in
 England by the tenor Edward Lloyd (1845-1927) and was often
 sung by a Durban tenor, Mr. Bayly. Mr. Langman, a baritone
 who arrived from England in 1880, sang two songs which were
 immensely popular in the last century: "The friar of Oria
 Grey" by William Reeve (1757-1815), and "I fear no foe" by
 Ciro Pinsuti (1825-1888). In the same year "The Lost Chord"
 (Sullivan) and "Nazareth" (Gounod) commenced their long run
 of popularity in Durban, when they were sung at a St. Cyprian's
 concert in the Trafalgar Hall in August; the first was sung
 by Mrs. Winder, and the second by a Miss Smith who was
 accompanied by an instrumental trio consisting of a pianoforte
 and two violins.

Although singers were disposed to monopolise certain
 songs, a number of the very popular songs had become part
 of what was poetically "folk" music. In this category one
 might place "Within a mile of Kainere's town", "Come back to
 Erin", "Ketulanen Mavarnanen", "Guller Herrin", "Larboard
 Watch", "The death of Nelson", "The anchor's weigh'd", "My
 pretty Janet", "Goddin' time' the Kye" and "Home sweet home".

Especially characteristic of the mid-Victorian era in
 Durban was the practice of singing glee, usually by a
 male vocal ensemble of gentlemen. The English art of
 glee composition had its origins in the eighteenth century
 when it was stimulated by the formation in 1761 of the

1) H.M. 10 Jan. 1880, p. 3, col. 6, "Mr. Charles Lascelles
 at the Trafalgar Theatre".

2) H.M. Extra, 12 Aug. 1880, p. 2, col. 5, "St. Cyprian's
 Concert".

Noblemen and Gentlemen's Catch Club - it still exists - to encourage would-be composers to submit their canons, catches and glees to the Club in competitions for prizes which were awarded annually.¹⁾ For one of these competitions in 1787 J. W. Callcott submitted nearly a hundred glees.²⁾ The first musical club in England to be called a "Glee Club" was started in 1783 and lasted until 1857 when it was dissolved.³⁾

As a result of these early competitions over 8,000 catches, canons and glees were written, and all but about six hundred were published in a collection of 35 volumes compiled by Thomas Warren.⁴⁾ What has been termed the "Golden Age" of glee-writing was inaugurated by one man, Samuel Webbe (1740-1816), a composer of catches, canons and glees, who won 26 of the annual medals awarded by the Catch Club.⁵⁾ His glee "Glorious Apollo" was sung as the opening glee at the meetings of the Glee Club.⁶⁾ With about three hundred catches, canons and glees to his credit he has been described as England's greatest lyric composer of this era.⁷⁾

As the terms "catch" and "glee" have become confused through disuse some clarification is needed. A catch or "round" is only a single contrapuntal game in which a melody is sung in two, three or four parts in canon.

1) Grove's Dictionary article Catch Club.

2) Scholes, op. cit. article Glee.

3) Grove's Dictionary article Glee Club.

4) W. A. Barrett, English Glees and Part Songs: an inquiry into their historical development, (Longmans Green and Co. 1885) p. 213.

5) Scholes, op. cit. article Webbe.

6) Grove's Dictionary, article Glee Club.

7) F. V. Long, Music in Western Civilization, (W.W. Norton and Co. New York) p. 630.

imitation at the octave: one celebrated example being "Three blind mice". A glee is harmonic in conception and involves usually three or four voices. It has been called "a kind of musical sonnet",¹⁾ the musical construction of which was determined by the fancy of the composer in his interpretation of the meanings of the words, and changing moods. The word "glee" itself is the Old English "gleo" or "gllw" meaning "music", and with this etymological explanation the term need not be restricted to those compositions which have a happy or gay character.

When properly rendered glees were performed by three or four male singers, one voice to a part. This often necessitated the presence of a male alto (or countertenor) voice which is still the distinguishing feature of the Anglican church choir, an English institution which can make some claim to having fostered and preserved even for a short period in English musical history the secular entertainment of glee-singing.²⁾ For two reasons, namely the style of composition³⁾ and the correct method of performance, glees are not to be identified with either the sixteenth and seventeenth century madrigals which were polyphonic in construction, or part-songs, predominantly harmonic in construction with several voices singing one part. In the nineteenth century, however, the glee seemed to lose its identity through the increasing vogue for part-singing by mixed voiced choirs. This transition from glee-singing in the traditional style with a few male voices to the singing

1) W. A. Barrett, op. cit. pp. 64 - 65.

2) R. Nettel, Sing a Song of England, (Phoenix House Ltd. London 1954) p. 170.

3) It was generally written in "a number of short movements, each expressing the mood of a particular passage of the poetry, and each self-contained with a full close". (Scholes, op. cit. article Glee).

of part-songs by choirs because... when the...
sung as part-songs.

These developments can be traced in Durban's...
history. In spite of the rarity of male altos in...
...glee-singing in the traditional style started...
...later than 1850. Between 1850 and 1870...
...their glee clubs and sang regularly the best of the...
...glees. Some of these have already been mentioned,
...to them might be added another by Dr. Callcott, "Ye all
...ledgers, a small solo number about 1850 in Durban...
...with Glee-singing at the... J. S. Stevens (1850-
1857): "Ye... glee", "Blow, blow, thou winter wind",
"Sigh no more ladies", "The cloud-capped towers"
... "Ye... to...". The last three were sung at
a concert of "selected" music by the Durban Madrigal Society at
the... in December 1850.

The Durban Glee Club did not limit their choice of
... to... glee: they also sang part-songs, which
actually made up the bulk of their musical repertoire: and
even selected... some of the music of the English
Madrigal societies. The... "Blow first I see your face",
originally a... song of Thomas Sand (1580-1640), and the
ballad "There is the south of Mariner" by Thomas Morley (1556-
1603): both admirable when rendered as either glee or
part-song.

In 1850... the... of his letter to
the Presbyterian church... of glee.
This complete reversal of... became the accepted and

1) See Chapter Ten.

2) N.H. 31 Dec. 1850, p. A, col. 1. "Concert of Sacred
Music" See p. 190.

3) N.H. 7 Oct. 1850, p. 2, col. 1. "Presbyterian Literary
Association".

usual practice in girls' schools in Durban when these compositions were performed at school concerts. ¹⁾ More often a mixed quartet sang the genuine glees, either unaccompanied as originally intended by the composer, or accompanied by a pianist. It was the latter practice which was generally adopted - deplorable though it was in destroying the composer's intention and depriving the performance of an ease and grace which it might have had if sung by three or four unaccompanied male voices.

The final stage in this transition from glee singing to part-singing took place from about 1875 when there were several proficient church choirs in Durban, but three in particular. The Wesleyan Church Choir from 1875, the St. Cecilia's Choir from 1876, and the St. Paul's Choir from 1880. For some years the singing of glees in the traditional male voice style of the Anglican church in England had died, the Durban church choirs with but a few exceptions being out of Durban, since they were all composed of mixed voices, and although glees were still being sung by these choirs the normal tone had become uncertain. Nevertheless, the choirs may have stimulated the growth of male vocal societies, the earliest being the Durban Musical Society which succeeded the male glee club. One of the last male vocal societies in Durban was the "Durban Antients" of 1897 (sometimes referred to as the "Gresham Society"). ²⁾ One of its members, Carl Strocker, of German origin, may have been responsible for introducing to Durban

1) E.g. in Oct., 1880, p. 3, col. 7, "Young Ladies' Collegiate Institution".

2) See p. 80.

a number of part-songs in German composition: "Batzow's wild hunt" and "Bright Sword of Liberty", both by Weber (1786-1826); "Image of the Rose" by J. F. Reichardt (1752-1814), "Come and drink" by Heinrich Marschner (1795-1861) and "The Chapel" by G. Kreutzer (1730-1800); several of which the Durban Amateurs were asked to sing at official banquets.¹⁾ In 1872 "General in Arms" by Adams was quite the most popular male part-song in Durban. This same choir popularized the part-songs of Franz Abt (1818-1885) the composer of "Ten million homewards fly", "O Fatherland" and "Thuringian Volkslied".

Other part-songs were performed on several occasions in Durban at this period. "The village choristers" is by Bacheler (1794-1870), who, like his more famous colleague Mendelssohn, was English by birth. Mendelssohn is the composer of "O Mother, O Father", "Early Spring", "The Village Innkeeper" and "The lovely are the messengers" (from the oratorio St. Paul) which is a part-song of sacred character. Most of these compositions may originally have been called "glees". It is known that both Mendelssohn and Bacheler contributed songs to the Glee Club in England. The light and humorous "Bell of St. Michael's Tower" was called "a glee" in Durban, though it was usually sung as a part-song. The wonderful English hymn (1773-1866), who was a member of the Glee Club, is also known for his setting of "The love to thee the best and truest", the immensely popular "What are the wild waves doing", a song which was often

1) H.M., 19 July 1875, p. 9, col. 5, "The Dinner".

2) Grave's Dictionary, article "Glee Club".

3) W. A. Barrett, op. cit., p. 317.

part-song, was composed by Stephen Glover (1813-1890), a prolific composer of sacred and sentimental songs, ballads, duets and piano pieces; the words by J. E. Carpenter were derived from a poignant scene in Dombey and Son by Charles Dickens. "All among the barley" is the only composition by which Elizabeth Starling (1819-1895), a very gifted organist, is remembered. "The Tar's song" is by J. L. Hutton (1806-1886), a theatre conductor and composer of the better known "Simon the Cellarer", one of about 300 of his solo songs. "In this hour of softened splendour" is by Ciro Pinsuti, a fashionable singing master in London and then in every Victorian town as a song writer. Of the best-known by Sir Joseph Barnby (1836-1903), who was also a choral conductor and composer of oratorios and church music. The two best-known in Durban were "Silent noon" and "Sweet and Low".

The "glee choruses" - or part-songs written in the style of those - by Sir Henry Bishop, composer of many operas and oratorios, were great favourites with choirs, whose lyrics of these works from about the year 1860 coincided with the period in Durban when the true art of glee-singing began to flourish. Most frequently performed were "Blow, wind, rain", "Sleep, gentle lady", "The rough and the smooth" and "Hark, 'tis an Italian song". In England attempts to revive both the glee and the glee were made by one of Bishop's contemporaries, Robert Lucas de Pearsall (1798-1856), who is still well-known as the composer of two part-songs: "O'er the hills and through the woods to freedom" and "The Hardy Norseman".

1) M. W. Disher, op. cit. p. 114.
 2) Scholes, op. cit. article Starling.
 3) See p. 94 et seq.

both of which were sung in Durban in the late 1870s.¹⁾

In Durban well-known patriotic songs were often sung as part-songs. On one occasion the traditional Welsh song, "Men of Harlech", was sung by a choir of ten ladies and six gentlemen. "Rule Britannia", from the masque Alfred by Thomas Arne (1710-1778), was nothing more than a song of the same kind; may not have exceeded the defiant emendation:

"Rule, Britannia, Britannia rules the waves,
Britons never shall be slaves."

Henry Brinley Richards (1817-1888) was the composer of "God bless the Prince of Wales", sometimes called the Welsh National Anthem, which was very popular in Durban from about 1873, and was usually sung as a part-song at State banquets.

The adaptation of solo songs to part-songs was done effectively by Christy Minstrel troupes. The two great favourites by Stephen Foster were "Come where my love lies dreaming" and the song "Poor Old Joe" (usually called "Old Black Joe").

In Durban music travelled down from their way into the town from the place known by way of the street where the music was played on barrel organs. But as there were no large houses, barrel organs or "street pianos" in Durban the people of the Town had to wait for visiting musicians or for the music to be sold in shops before they might become familiar with the favourite airs of some of the early nineteenth century operas. In 1877 the following appeared in a Durban newspaper:

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- 1) S.S., 8 June 1870, p. 2, col. 3. "The Gynpian's Association Concert."
S.S., 17 Oct. 1870, p. 3, col. 3. "Young Ladies' Collegiate Institution".
- 2) S.S., 22 April 1876, p. 2, col. 3. "Local and General".

"Operatic music in 1850 is a great rarity and few understand it. Before opera was brought out in London the population were made familiar with the airs by the "walling pianos" of the street." 1)

When Mr. and Mrs. Paul Jones came to Durban in 1862 Mrs. Jones sang arias from operas by Donizetti and Verdi. An attempt, though a poor one, to sing the "Barcarolle" from Mañana (Auber) was made by local amateurs on 11 September 1863. In 1864 Mr. and Mrs. Finlayson sang excerpts from Benedict's Lily of Killarney, Verdi's Il Trovatore and Balfe's Satanella. All Durban retained of Benedict's opera in the last century was the duet, "The Star has passed her hour" and "O'Brien says". On the other hand Il Trovatore was a great favourite. Selections from the opera were sung in Italian by Mr. and Mrs. Finlayson at a concert in March 1864. For many years, however, the duet translated to English as "There is no substitute", was Durban's only point of contact with the work.

Durban people became familiar with the music from the opera through various overtures and instrumental selections played by visiting instrumentalists. Two of the earliest of these visitors were the cellist Kletzer who played first from Donizetti's La Favorite and Kreisler, another cellist and member of a Christy musical troupe, who played selections from Giazoni's Martin, to whom we owe much of its familiarity to the interpolated "last page of summer" the music of which was not composed by Winter.

1) N.L. 14 Feb. 1850, p. 4, col. 4, "Fistumritsburg".

2) See p. 150.

3) See p. 169.

4) N.L. 1 Feb. 1864, p. 4, col. 4, "Mrs. Finlayson's Concert".

5) N.L. 15 March 1864, p. 4, col. 3, 4, "Mrs. Finlayson's Concert".

6) See p. 162 et. seq.

Local instrumentalists (usually pianists) were also able to play selections from the operas. At the concert given by the Durban Benevolent Society on 18 January 1866 selections from Desiree (Adler), L'opéra de la nuit (Donizetti), Robert le Diable (Loverbear) and Lucia di Lamermoor (Donizetti) were played on the piano.

Military bands were also responsible for acquainting the public with tunes from the operas. One of the first of these bands to do this was that of the 85th Regiment. The following programme played by this band under their conductor J. E. Willis is typical of many, and gives a fair cross-section of the popular taste of the day. Half of the programme was devoted to operatic airs:

- 1. Marche Triangulaire sur les motifs de "Lucie", Wallace.
- 2. Selection (by Willis): "Barbier" D'Albert.
- 3. Valse Violente.
- 4. Grand selection (by Willis): "Der Freischutz" Weber.
- 5. Trio and Chorus "The Gipsy and the Crow" Bishop.
- 6. Solo "Tom Corrie Violent" Yarnall. 3)

Between 1863 and 1865 the bands of the 85th Fusiliers and the 11th Regiment played the same kind of programme as the above at their Saturday afternoon performances in the Market Square. The first Durban band, that of the Durban Rifle Corps, included operatic selections in their limited repertoire and on 7 June 1861 played selections from Norma (Bellini); Il Pirata (Bellini); and Le Somnambule (Bellini) at their concert in October.

1) See p. 104.

2) N.L. 27 June 1861, p. 3, col. 6. "The 85th's Light Infantry."

3) See p. 104.

4) N.L. 30 Oct. 1866, p. 2, col. 6. "The Rifle Guard's Entertainment".

In 1868 the Poussard-Bailey Company catered for operatic taste with instrumental selections and songs from Il Trovatore (Verdi), the Grand Duo from Semiramide (Rossini), instrumental excerpts from Robert le Diable (Meyerbeer) and an actual performance of an operetta "In love with a waltz (Amoureux sans Valise) on 4 February in Palmer's Masonic Hall in Field Street. This may have been the first attempt to stage an opera in Durban; another was in August 1869 when Mr. and Mrs. D'Arcy Reed gave a performance of Dibdin's The Waterman in the same hall (which was then called "Hunting's Hall"). But neither of these early attempts involved anything more than the singing of songs in conjunction with some preliminary settings of improvised steps.

The first attempt to produce "Grand Opera" in Durban was on July 1870, when the Miranda-Harper Company staged an abridged version of Verdi's Il Trovatore, in the Trafalgar Hall. Although a great crowd came to see it and very little was "turned away", the production itself was slovenly. Evidently many in the audience were familiar with opera were accustomed to hearing it performed in Italian:

"His name which turned the singer's speech were only too palpable. We think it a great mistake to give opera in English and not in its native Italian, as a large proportion of the audience were quite capable of appreciating and preferring the original tongue."⁴⁾

In spite of this latter claim it was customary in Durban for operatic acts to be sung in English; only professionals or highly gifted amateurs proceeding to sing in

1) See p. 122 of this work.

2) See p. 178.

3) H.H. 14 July 1870, p. 2, col. 4. "The Opera 'Il Trovatore'".

4) H.H. 14 July 1870, p. 3, col. 4. "Miranda-Harper Company".
See p. 174.

the original Italian or French. An exception was the great favourite, "Robert, toi que j'aime" from Robert le Diable (Meyerbeer), a soprano aria which was sung either in the original French, or in Italian. It was first heard publicly in Durban on 22 January 1867 at the Berea Church concert, when it was sung by "a lady".¹⁾

At this period some of the more celebrated operatic arias appeared on concert programmes. For example, in 1870 Mr. D'Arcy Read sang "Yes, let me like a soldier fall" from Maritana (Wallace) and Mr. Carl Strecker sang "As I view these scenes so charming" from La Sonnambula (Bellini). The Miranda-Harper Company introduced to Durban the "laughing trio" - "It's not the Queen" - from The Rose of Castile (Balfe); and "Troubadour Enchanting" from Lurline (Wallace) which was sung by Madame Leffler, who had distinguished herself by singing the same aria in the presence of Queen Victoria and the Royal Family.²⁾ Yet the song "I dream that I dwell" from Balfe's The Bohemian Girl was rarely sung in public at this time.

D'Arcy Read and Company brought Gounod's Faust to Durban in 1871, when some of the "music, songs and choruses"³⁾ were made incidental to the "Spectroscope" entertainments.

There being no adequate theatre or stage facilities Durban had to wait a few more years for anything approaching satisfactory operatic production. In the meantime⁴⁾ instrumental groups, such as the Instrumental Union, whose repertoire consisted mostly of operatic selections, were able

1) See p. 164.

2) N.H. 25 July 1870. p. 1. cols. 3,3, advert.

3) See p. 177.

4) See p. 62.

to play the tunes from the better-known operas. At one concert they played selections from four operas: The Barber of Seville (Rossini), Tancredi (Rossini), Martin (Plotow) and Lucrezia Borgia (Donizetti).¹⁾ The Durban Amateur Band used to play a march "Scenes that are brightest" from Martina (Wallace). The music of Oberon (Weber) became known to Sydenham audiences in 1872 when Ira Hirst played a Fantasia on the Airs from the opera on the piano²⁾ and Mrs. Louch and Miss Behrens played a piano³⁾ duet "Airs from 'Oberon'".⁴⁾ From the earliest days in Durban operatic overtures were often performed, and for this the piano⁵⁾ sufficed. To play these same overtures with an ensemble large enough to be called an "orchestra" marked a great step forward. The Orchestral (Instrumental) Union played the Overture to Mozart's Don Giovanni in the Trafalgar Hall on 23 April 1872, and selections from Norma (Bellini);³⁾ and the Overture to St. Patrick (Plotow) and Lucrezia Borgia (Donizetti) at Haygart's concert on 19 June 1873.⁴⁾ Verdi's Il Trovatore was still the favourite Italian opera. Selections from it on every available instrumental combination, even lute and piano⁵⁾ might find a place in almost any concert programme. In 1876 the air from La Traviata was played on the ^{Violin-}piano⁵⁾ by Mr. Harper of the Harper-Leffler Company in the Trafalgar Hall on 31 August, and this may have been Durban's first acquaintance with the opera through public performance.

1) See p. 178.

2) See p. 179.

3) N.M. 24 April 1872, p. 3, col. 6, "The Concert".

4) See p. 181.

5) N.M. 31 Aug. 1876, p. 3, col. 3, "The Harper-Leffler Company".

Operatic production was tried again in 1875 when the Harper-Leffler Company staged Dibdin's operetta The Waterman for the second time in Durban, in September. ¹⁾ This was followed in February 1876 by Anna Bishop's production of Offenbach's The Grand Duchess of Gerolstein. From the only available account of this performance we read that it was produced in the manner of a secular cantata:

"As the curtain rose it brought to full view the company on the stage, ladies in front, Madame Bishop in the centre ... The gentlemen and the orchestra were in the rear".

Those who took part were: Madame Bishop, Mrs. Knox, Miss Archibald, Miss McNicol, Miss Harrison, Misses Collier, Messrs. Field, Smeaton, Davidson, Mc Nair, Green, Bottomley, Griffin, Munn, Collins, Borain. The instrumentalists were: Messrs. Platt and Horne (cornets), Mr. Sanders (violin), Mr. S. C. Adams (flute), Mr. Cameron ²⁾ (cello) and Mr. Lascelles (piano). "Drums etc." were used.

These early operatic productions in Durban usually formed part of a concert programme. A benefit concert to Charles Lascelles included the "Misere Scene and Anvil Chorus" from Verdi's Il Trovatore, staged in the Trafalgar Hall by Anna Bishop on 15 February 1876. It was perhaps the first really successful attempt to produce "Grand Opera" in Durban:

"..... and we think it not too much to say that the manner in which this performance was got up and given reflected the highest praise upon the performers. It was highly appreciated by the audience and deservedly applauded."

1) N.M. 4 Sept. 1875, p. 3, col. 3, "The Harper-Leffler Company".

N.M. 11 Sept. 1875, p. 2, col. 6, "The Harper-Leffler Company".

2) N.M. 10 Feb. 1876, p. 3, col. 5, "Madame Bishop's Concert".

3) N.M. 17 Feb. 1876, p. 3, col. 3, "Madame Anna Bishop's Concert".

As there were several instrumental items in the same programme it may be assumed that there was a small orchestra of about six players; which must have made the performance more impressive than Madame Mendelssohn's rendering of the same scene to the accompaniment of a piano ^{-forte} and harmonium in July 1879 in the same hall. ¹⁾

Although the visit of Signora Neri and Signor Nulli in 1879 did not result in the staging of any Italian operas, these two musicians did bring a few operatic tunes with their playing and singing or excerpts from Donizetti's The Daughter of the Regiment and Don Pasquale; and in addition more selections from Il Trovatore (Verdi) and Faust (Gounod), usually rendered as piano ^{-forte} duets. Mozart's operas were much neglected; but the first time in Durban that any music from his operas was sung in public may have been in June 1880 when Signora Neri and Mrs. Carr sang two duets from Le Nozze di Figaro. ²⁾

Attempts to stage opera seria had hitherto been sporadic; but English operettas proved more acceptable to Durban audiences. The first successful staging of an operetta was in the Trafalgar Theatre in August 1880 when the Gilbert and Sullivan H.M.S. Pinafore was produced with "missing links" on 13 August under the direction of Mr. J. H. Mackay. ³⁾ The production ran for several weeks. In September Mr. Reginald Leigh brought his Dramatic and Operatic Company from Maritzburg, and during October 1880 he and his Company staged The Bohemian Girl (Balfe).

1) N.M. 16 July 1879, p. 3, col. 5; "Madame Mendelssohn's Concerts".

2) See p. 191.

3) N.A. 18 Aug. 1880, p. 3, cols. 2,3, "H.M.S. Pinafore".

1) Trovatore (Verdi) and The Maid of Auvergne (Ballo) at the Trafalgar Theatre. All of these operas were directed by Charles Lascelles with the following principals: Adams, Mrs. Fraser, Leigh, W. H. Thomas, Frank, Sarah, and Mrs. Vetch. Mrs. Fort, Miss B. Smith, Mrs. K. Smith. Local amateurs formed the chorus and "an augmented orchestra".

In 1880 Mr. H. Miller formed a Dramatic and Operatic Company which opened in the Trafalgar Theatre in October. He was introduced to the Durban public with the following announcement in the newspaper:

"It is Mr. Miller's intention to make a long season in Durban, playing out three times a week. There is no reason why Durban should not support a resident theatrical company the year round with the present agitation for a new theatre." 2)

Evidently his idea of establishing "a resident theatrical company" did not materialize. Their only public performance was Gilbert and Sullivan's Trial by Jury on 23 October.

Opera, regarded as a stage production, fared rather better than drama in the early years 1880. The Victorians, being disinclined to make the appropriate distinction between drama for concert performance and those intended for a church service, were accustomed to regard oratorios as "ancient" music. It was therefore the churches which encouraged and sponsored the singing of oratorios, and, to start with, the Durban Wesleyan Choir under the auspices of the Durban Ladies' Benevolent Society sang a few anthems and two choruses from Handel's Messiah. 3) Oratorios for secular performance started

1) N.M. 2 Oct. 1880, p. 3, col. 4. "Mr. Leigh's Company at the Trafalgar".
N.M. 6 Oct. 1880, p. 2, col. 6. "The Trafalgar Theatre".
 2) N.M. 25 Oct. 1880, p. 2, col. 5. "Trafalgar Theatre".
 3) N.M. 18 Dec. 1882, p. 2, col. 5. "Durban Benevolent Society".

on 20 January 1865 at the Mayor's Soiree when "a chorus from the Messiah" was sung.¹⁾ On 24 December 1866 at the Mayor's Residence the Sacred Harmonic Society gave

"A selection of pieces from the "Messiah" and other oratorios together with some of the master-pieces of Mozart and other renowned composers" 2)

On 9 July 1867 at Mr. J. F. Churchill's residence they sang excerpts from Haydn's The Creation and Handel's Messiah.³⁾ They added Handel's Judas Maccabaeus to their repertoire at the Verulam concert of Sacred Music in October 1868.⁴⁾ The first concert-hall performance of oratorio in Durban was on 25 July 1869 in the Trafalgar Hall when part of the programme was devoted to excerpts from Handel's Messiah conducted by Mr. Ira Hirst.⁵⁾

Until 1870, therefore, Haydn's The Creation, Handel's Messiah and Judas Maccabaeus represented Durban's taste in oratorio, and the "Hallelujah" chorus from Messiah was a universal favourite. To these must be added a work of doubtful authorship called "Mozart's Twelfth Mass".

The arias from the oratorios, like those from operas, were often sung as independent vocal items at a concert. On 23 December 1873, at a concert of sacred music in the Presbyterian Church, Field Street Mrs. Johnstone sang "Angel's ever bright and fair" from Handel's Theodora, and "With verdure clad" from Haydn's The Creation; Mr. Walter Peace sang "For Behold Darkness" and "The people that walked in darkness" from Handel's Messiah; and Mrs. Wheeler sang (from

1) N.M. 31 Jan. 1865, p. 3, cols. 5,6, "The Mayor's Soiree".

2) See pp. 65 and 165.

3) See p. 65.

4) See p. 169.

5) See p. 171.

the same oratorio) } "Rejoice greatly" and "I know that my
 1.) } redeemer liveth".

On 9 February 1875 Mr. E. A. Platt, the most able choral conductor at this period, conducted a programme of choral music given by members of the Durham Choral Society, who sang the "Kyrie and Gloria" from Mozart's Twelfth Mass, and "The heavens are telling" from Haydn's The Creation. Included in the same programme was the duet "O lovely voice" from Handel's Judas Maccabaeus, the solo "Let the bright seraphim" from Handel's Samson and "If with all your hearts" from Mendelssohn's Elijah. The second half was devoted entirely to selections from Handel's Messiah.

On 25 December 1875 the St. Cyprian's Association gave "Music and Reading" in the Trafalgar Hall, which included selections from Handel's Messiah, from Mendelssohn's Elijah and from J. B. Bach's "Passion Music".

On 19 July 1876, at the Grand Concert of Sacred Music in the Wesleyan Church, 12 was principally music from Handel's Messiah that was performed under the conductor Walter Peace; besides which, selections from Mozart's Twelfth Mass, Gounod's "Ave Maria" and Schubert's "Ave Maria", and Elton John's "To God be the glory" were heard.

In spite of their deep veneration for Handel's Messiah it was not this work which inspired Durham singers to form a Philharmonic Society in 1880. Mendelssohn's Elijah with its greater dramatic power captured the enthusiasm of the

1) See p. 188.

2) See p. 188.

3) N.M. 24 Dec. 1875, p. 3, col. 1, advert. This was probably part of the St. Matthew Passion, though this is not stated in the programme. Very little of the choral music of J. B. Bach was performed in Durham in the last century.

4) See p. 188.

St. Paul's Church Choir who performed excerpts from the work
on 16 September. ¹⁾

Though there were many musical instruments for sale in the Durban shops in the years 1861 - 1880, comparatively little instrumental music was played for its own sake. The little that was performed at concerts merely relieved the burden placed on the singers, or revived memories of operatic airs, popular songs and glees. For this purpose the pianoforte, or harmonium, was sufficient, but the addition of a violin or flute added some orchestral colouring to make a duet or trio. ^{-for-} Piano duets or arrangements for two piano ^{-for-} were the usual substitute for a band or orchestra. An instrumental combination of more than three players was somewhat rare. A quartet consisting of a cornet (Mr. Platt), flute (Mr. Palmer), ^{violin-} cello (Mr. Allen) and harmonium (Mr. Hull) played at the Trafalgar Hall on 23 July 1869. ²⁾ Another instrumental

ensemble consisting of a piano, ^{-for-} (Miss Bonnar), two ^{violin-} violins (Dr. and Mr. Bonnar), cello (Mr. Allen), flutes (Messrs. Palmer and Cullingworth), cornet (Mr. Platt) and harmonium (Mr. Hull) constituted "a most efficient orchestra" playing selections from Bellini's Norma in the Congregational Schoolroom on 23 December 1870. ³⁾ Most of these players were members of

the Instrumental Union, who used to perform at the concerts given regularly in 1871 in the Congregational Schoolroom, and were sometimes joined by the clarinet player Mr. Downward. Clarinet solos, like cornet solos, were often a substitute for singing. ⁴⁾ Mr. Downward was proficient on both instruments.

1) See p. 69.
2) See p. 170.
3) See p. 175.
4) N.M. 5 Dec. 1871, p. 3, col. 2. "Penny Readings".
N.M. 30 Jan. 1872, p. 3, col. 4. "The Pinetown Concerts".

THE ANTIQUARIAN EXPEDITION,
GRAND DIVERTIMENTO.



DESCRIPTIVE
OF THE ANTIQUARIAN EXPEDITION
PIED MOUNTS

The Antiquarian Expedition.

The Antiquarian Expedition set out to visit the
great wall of ancient masonry which is still
seen in the West country. See p. 214

There was very little serious piano^{-Kor} music performed at this time. Mendelssohn's Rondo Capriccioso was played by Mr. R. Paris in February 1868, and Beethoven's Sonata Op. 13 (Patience) on 20 December 1868. Other works which were purely pianistic drawing-room display pieces featured rather more frequently in the programme of the period: the pianoforte variations on "Gipsy" or "Zingari", by J. Schubert (1825-1829), and the several sets of variations on "Home sweet home", the most popular being by G. Thalberg (1817-1871). Something spectacular and contrasting with the pleasing title of "Gipsy Brilliance" or "By the brilliant" was required of pianists. Most of these pieces were in the form of musical narratives. About 1870 the Abyssinian Song (composer unknown) became popular in Britain; it was first played at Mrs. Bishop's concert in January and February 1870. Charles Lancelotti played Spirit of the East (written by the composer) which, according to contemporary accounts, he played "towards of 200 times at the Crystal Palace in London." It was first played the year 1874. There were indications that something more dignified was being required in Britain. At a Congregational Schoolroom concert on 21 July 1874 the Libertine Dances of Strauss were played as Travelling and at the same concert Beethoven's Sonata in G minor, Op. 10, No. 5 (Patience), and one of Liszt's Impromptus.

For some years the only legitimate violin music to appear in the programme was the Violin Concerto by Charles Neufville (1800-1870) and the Violin Concerto performed in Britain by Concert Master in the Academy Hall in

1) L.L. in 1869, at St. Paul's. 2) "Madame Anne Bishop's Concerto".

2) See p. 1.

January 1862, and one of the many versions of the Carnival of Venice.¹⁾ In 1863 Mr. Paris played "a de Beriot concerto" thus living up to his reputation as "an accomplished violinist at Home". He also justified the flattering description of himself as a "favourite élève of Coats"²⁾ by playing Beethoven's Sonata in A major Op. 47 (Kreutzer) with Mrs. Paris at the piano.³⁾ In 1868 Henry Poubard played a part⁴⁾ of the de Beriot Third Concerto.

Nearly everything of a popular character, sacred or secular, was arranged for the concertina, which could be purchased for as little as 5/6. Two commodities, sheet music and concertinas, were the main items for sale in the music shops in Durban. The better-known oratorios were for sale in 1865; the Christy songs were being sold in 1866; and by the years 1867 and 1868 Ira Hirst, the music dealer, was advertising a great assortment of musical instruments and "1,000 pieces of music half price for cash".⁵⁾ In 1872 he advertised new manufactured music "over 4,000 picked pieces".⁶⁾ Of Ira Hirst's flourishing music business at 382 West Street it was written:

"Anyone looking in at Mr. Hirst's establishment in West Street will now find such a stock of instruments, pianos, harmoniums, music, and all things appertaining thereto as would hardly be expected out of Regent Street".⁷⁾

In 1870 Hirst was advertising "hundreds of concertinas from four shillings each". In 1875 he advertised:

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- 1) See p. 155.
 - 2) N.M. 15 Sept. 1863, p. 8, col. 4, "The Grand Concert".
 - 3) See p. 159.
 - 4) See p. 168.
 - 5) N.M. 25 June 1868, p. 2, col. 1, advert.
 - 6) N.M. 16 Jan. 1872, p. 2, col. 3, advert.
 - 7) N.M. 15 Oct. 1868, p. 2, col. 4, "Music Warehouse".

"several large musical boxes with drums and bells from £15, others with moveable figures £4. 10s; and from 3/- bird organs, musical boxes with pipes".

And in addition:

"new songs, duets, piano duets, Christy songs, Messiah, and Bishop's glees." 1)

In 1876 he advertised:

"new glees, anthems and part songs". 2)

In one advertisement "Durbar musical favourites" were listed as follows:

"Songs: 'Please give me a Penny' (Christy Song)
 'Doubting Hearts' (Dempster)
 'Glennsing Pipes' (Virginia Gabriel)
 'The Cuckoo Song' (Franz Abt)
 'Claude Duval' (Poniatowski)
 'The Dream' (Dolores)
 'Dreams' (Molloy)
 "Pieces: 'Silvery Waves' (Wynar)
 'Carnival de Venise' (Schulhoff)
 'Dressing of Angels' (B. Richards)
 'Kettler Valse' (B. Paris)
 'South African Blessed Galop' (B. Paris)
 'Squibs and Crescents' (Godfrey)

In 1880 an advertisement appeared for: "Kettler and Co.'s Musical Bijou Christmas Album of Dance Music" which contained "a special feature - a ringing quadrille of M.M.S. Pinefore".⁴⁾ In the same year the organette, another mechanical device, was advertised by Robinson Vause and Co.

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- 1) N.M. 19 Aug. 1875. p. 5. col. 5. advert.
 - 2) N.M. 6 Jan. 1876. p. 2. cols. 3,4. advert.
 - 3) N.M. 28 March 1876. p. 2. col. 2. advert.
 - 4) N.M. 17 Jan. 1880. p. 3. col. 1. "Local and General".

These various countries have made
that the largest allied military force, - of course
is the limit to the number of troops it
may be forced to supply - and requires the
presence of troops, being cost-cutting. 1)

1) U.S. Army, U.S. Army, U.S. Army.

Opera established itself in Durban as a regular form of musical-dramatic entertainment after the visit of Mr. F. Reinold Leigh's Dramatic and Operatic Company from Haritzburg in September 1880.

In aid of the Roman Catholic Clock and Bell Fund a number of amateurs volunteered their services for a production of Gilbert and Sullivan's H.M.S. Pinafore. During the first fortnight of January 1881 Mr. J. H. Mackay conducted four performances of the operetta in the Trafalgar Theatre, with the following cast: Mrs. Samuel (Josephine), Miss Cheetham (Little Buttercup), Miss Seeley (Helen), Mr. Nicol (Captain), Mr. Colquhoun (Bobby), Mr. B. Murray (Dino Daddys), W. Raleigh (Bostweir) and Mr. H. Smith as pianist. At the performance on 20 January 1881, and on 17 March when it was repeated, the visiting Band of the H.M.S. "Poodica" played the overture and accompaniment. The fine voice of Mr. Daddys was highly prized and he, like others before him, was hailed as the "Sims Reeves of South Africa". The production of H.M.S. Pinafore was revived by Mr. J. H. Mackay for another series of performances which commenced on 18 March 1881.

The first serious attempt to stage Gounod's Faust in Durban, with recitative, introductions, incidental music, songs and choruses took place at the Trafalgar Theatre on 2 April 1881 with Mr. August Sarasin (Faust), W. Montague (Mephistopheles), Tom Paulton (Siebel), Miss Emeline Montague

1) See p. 22.
2) S.S., 5 Dec. 1881, p. 9, col. 1, 2, advert.
3) S.S., 19 Jan. 1881, p. 2, col. 1, advert.
4) S.S., 11 Mar. 1881, p. 3, col. 1, "H.M.S. Pinafore".
5) S.S., 14 March 1881, p. 9, col. 1, "The last of Pinafore".



Miss Green.

Trafalgar Theatre on 4 February in a performance of Les Cloches de Corneville (Planquette). The most popular operatic singer at this time was Mrs. Fort, discovered and trained by Laucelles in Haritzburg. On the night of the second performance she failed to appear, and Laucelles who was due to conduct the performance also failed to appear. As the announcement was made to the audience, already impatient with having to wait so long for the curtain to rise, there was a mild demonstration in the form of hissing. The performance proceeded, but was rescued from complete riasco by the excellence of Julia Bridge's performance, and the playing of the small orchestra consisting of: Mrs. Arthur Whittington (piano), Mr. S. Thorne (violin), Mr. Hudson (cornet), Mr. Sade (flute) and Mr. J. V. Thorne (double-bass). The mysterious non-appearance of these two members of the comedy was never satisfactorily explained. It was assumed that both had severed their connection with Morby's opera company. In August 1888 Laucelles was in Greytown, and Mrs. Fort was supposed to have made her "last appearance in Natal" when she was advertised to take part in an operetta called The Swiss Cottage (composer unknown) in the Bayview Hall at Addington on 14 August 1888, but was still in Durban in December of that year. Mr. R. B. Moorby went

1) analytical notation between February and June 1888.

The more touring opera companies arrived in Durban in 1888. On 17 June the Yonah's Company gave the first Durban performance of Gilbert and Sullivan's The Sorcerer in the Trafalgar Theatre, but it was poorly attended as the opera was almost unknown to the people of Durban who preferred to listen to works that were already familiar to

1) 1888, 10 June 1888, p. 3, col. 1, "Notice of R. B. Moorby".

1) them. The Loftus Troupe came back to Durban in August 1882 to perform Gilbert and Sullivan's The Pirates of Penzance on 12th.²⁾

With the opening of Durban's Theatre Royal on 7 November 1882, Miss Julia Sydney, now of established reputation in the West, inaugurated a dramatic season, and Leigh with his Opera Company followed in December with a short operatic season, lasting a week, opening with a performance of The Bohemian Girl (Bellini) on 21 December 1882. Both Mr. Leigh and Charles Leveillé were members of the Company: she (using her maiden name Gertrude Carysfort) in the part of Arline, and he in the part of Count Arnheim.³⁾ Others in the cast were Messrs. W. H. Burns, J. A. Parry, W. J. H. Leigh, Lane, and Miss Ethel Macdonald. Mr. Frank Waterhouse,⁴⁾ Singer Bellini, a distinguished baritone, appeared with the same Company on 22 and 23 December 1882 when excerpts from Verdi's La Traviata and Il Trovatore were performed.⁵⁾

In January 1883 Miss Julia Sydney returned to Durban with her own "Theatre and Opera Society Company" which included the singer Miss Frances Venables. She leased the Theatre Royal for another theatrical season which lasted (intermittently) from February until December. Miss Sydney was going to place before the Durban public

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- 1) N.M. 17 June 1882, p. 14 col. 5. advert. See p. 298.
 - 2) E.M. 14 Aug. 1882, p. 12 col. 1, 2. advert.
 - 3) N.M. 13 Dec. 1882, p. 7. col. 5. advert.
 - 4) N.M. 23 Dec. 1882, p. 3. col. 3. "The Opera".
 - 5) E.M. 27 Dec. 1882, p. 3. col. 2. "The Theatre".

"the newest Comedies and Opera Bouffes that have met with success in London, and to continue doing so from time to time within some six or seven months of their production at Home." 1)

In February they produced, under the musical direction of Mr. H. G. Lichtenstein, several established favourites in England, starting with Sullivan's operetta Cox and Box (first produced in 1867). This was followed in March by Muscadet's Monteaux Noirs, described as "the most popular piece ever produced in Natal". Then came La Mascotte by Lafren early in April. This also drew large audiences - especially at the final performance on 7 April when, unfortunately, the gaslights failed and the Theatre was in total darkness:

"By good luck some lanterns required for the piece were already lit & were placed along the front of the stage in a trice. With admirable presence of mind Miss Sydney demanded silence and proceeded to sing her part." 4)

When Julia Sydney took her Company to Maritzburg she was joined by Miss Heller de Vallence who had a fine contralto voice and had sung with the D'Oyly Carte Company. She remained with the Company when they returned to Durban in May 1883 to play the part of Serpolette in Les Cloches de Corneville by Planquette. The production itself was superb: of all those who took part Miss de Vallence alone was awarded praise for her singing and stage presence. 5)

On 3 June 1883 Miss Sydney's Company produced The Pirates of Penzance, which was severely criticised:

1) N.A. 27 Jan. 1883, p. 3, col. 3. "Miss Sydney's Comedy and Opera Bouffe Company".

2) N.M. 24 March 1883, p. 2, cols. 3, 4. advert.

3) N.A. 4 April 1883, p. 2, col. 7. "Theatre Royal".

4) N.M. 9 April 1883, p. 3, col. 7. "The Theatre Royal".

5) N.M. 24 April 1883, p. 3, col. 1. "Local and General".

6) N.M. 9 May 1883, p. 3, col. 6. "The Theatre Royal".

"The chorus was one of the worst that has ever
Miss Sydney attempt this (opera) with a chorus of
three?"

La Mascotte (Audran) was produced again in June 1883;
and William Tell (Offenbach) for the first time in Natal
in July, with Julie Sydney in the title role.

The first Durban performance of Gilbert and Sullivan's
Iolanthe took place in July 1883, only eight months after
its first production at the Savoy Theatre in London
on 20 November 1882. It appears to have been Miss Sydney's
first really successful operatic enterprise. So great was
the demand for tickets that it was played for three extra
nights. Miss de Villiers took the part of Iolanthe and
Miss Sydney the part of Phyllis. Others in the cast were:
Messrs. E. Miller, E. de la Roche, W. S. Geyser, S. J. Austin
and W. G. ... A ... feature of the
production was the ... of the 6th Inniskilling Dragoons
escorting the production of ... and joining in the opening
chorus.

At the end of August 1883 Miss Sydney's company performed
the comic operetta Princess Toto by Gilbert and Clay; and in
September the Clayton (Audran), and La Mascotte (Audran)
in October. ... were not entirely free from
unfortunate incidents and there were numbers of complaints
written in the form of letters to the paper about the bad
management of ... in the ... of the Theatre Royal. One
correspondent suggested that the ... out right well be

1) N.S. 4 June 1883, p. 3, col. 1, 2, "Pirates of Penzance".
2) N.S. 4 July 1883, p. 2, col. 1, 2, advert.
3) N.S. 18 July 1883, p. 3, col. 1, "The Theatre Royal".

added to the list of officials"¹⁾ - a forthright suggestion not without precedent in English theatres where a couple of policemen were on duty in the gallery ("gods") to check any unseemly conduct.

On 22 and 24 October 1883 H.M.S. Pinafore (Gilbert and Sullivan) was again performed by this Company with the assistance of amateurs and members of the Durban Philharmonic Society. Those taking part were: Julia Sydney, Ellen de Venance, Messrs. Otto Siedle, G. Nicholl, J. R. Carmichael, R. Raleigh, J. Macdermott.²⁾ On 12 November 1883 Julia Sydney and her Company gave a repeat performance of the opera Manteaux Noirs (Bucalossi).³⁾ Maritana (Wallace) was on the boards for about a week in December 1883. In the title role was a certain Mrs. Darch of whom it was written:

"It is doubtful whether another lady in the whole of South Africa could have better pleased an audience ... If not conventional in department she is at least natural."⁴⁾

By popular consent Maritana was Julia Sydney's finest production.

Opera was resumed at the Theatre Royal in January 1884 after the Christmas pantomime when a benefit performance of Iolanthe was given for Julia Sydney with the full Band of the 6th Inniskilling Dragoons as the orchestra.⁵⁾ In February The Sorcerer (Gilbert and Sullivan) was given its second performance as a "benefit" to Mr. Sylvester, the first violinist in Miss Sydney's orchestra, and again the Band of

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- 1) A.M. 27 Sept. 1883, p. 3, col. 2, "The Theatre Royal".
 - 2) N.M. 16 Oct. 1883, p. 2, cols. 1,2, advert.
 - 3) N.M. 6 Nov. 1883, p. 1, col. 6, advert.
 - 4) N.M. 10 Dec. 1883, p. 3, col. 8, "Maritana" at the Theatre".
 - 5) N.M. 22 Jan. 1884, p. 2, cols. 3,4, advert.

the 4th Inniskilling Dragoons assisted.

Miss Julia Sydney went on a tour of South Africa and returned to Durban in July, by which time it was recognised that her real forte was the theatre, and that her attempts to produce operas, though fairly successful, were more in the nature of a response to public demand. Nevertheless, her company performed Maritana (Bussell) early in June. ¹⁾ ~~and~~ the criticism was unfavourable. It was said that a certain Miss Wynne was the only one whose performance was praiseworthy. To this the critic added another disparaging thrust:

"Of course, it is known that the company (called a Comedy Company) does not profess to be an opera company".

Julia Sydney's greatest success in 1884 was a burlesque called "Ill-treated Il Trovatore" which was staged in July and repeated in November.

In January and February 1885 Miss Sydney and her Company performed Maritana (Bussell) and La Mercutio (Madras). On 12 February when the ever-popular Les Cloches de Corneville (Planquette) was performed the Band of the Natal Government Railways were in attendance to play operatic selections as an attraction. ²⁾ On 4 May Les Cloches de Corneville was performed during the experimental stage entry of a box did not detract from the evening's entertainment. On 14 May 1885 Les Cloches de Corneville and Maritana (Wallace) were performed to a rowdy race-night audience.

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- 1) E.K. 10 Feb. 1884, p. 3, col. 2, "The Standard".
 - 2) H.K. 4 June 1885, p. 3, col. 1, "Theatre Royal".
 - 3) H.K. 6 Feb. 1885, p. 7, col. 3, advert.
 - 4) N.Y. 11 May 1885, p. 9, col. 2, "The Theatre Royal".

the 6th Inniskilling Dragoons assisted.¹⁾

Miss Julia Sydney went on a tour of South Africa and returned to Durban in July, by which time it was recognised that her real forte was the theatre, and that her attempts to produce operas, though fairly successful, were more in the nature of a response to public demand. Nevertheless, her company performed Maritane (Marius) early in June. Again the criticism was unfavourable. It was said that a certain Miss Wynne was the only one whose performance was possible. To this the critic added another disparaging thrust:

"Of course, it is known that the company (called a Comedy Company) does not profess to be an opera company".²⁾

Julia Sydney's greatest success in 1884 was a production called "Ill-treated Il Trovatore" which was staged in July and repeated in November.

In January and February 1885 Miss Sydney and her Company performed Maritane (Marius) and La Perceuse (Audron). On 12 February when the ever-popular Les Cloches de Corneville (Planquette) was performed the Band of the Natal Government Artillery were in attendance to play operatic selections as an entertainment.³⁾ On 2 May Les Cloches de Corneville was performed again: the unexpected stage entry of a dog did not detract from the evening's entertainment.⁴⁾ On 14 May 1885 Les Cloches de Corneville and Maritane (Marius) were performed to "a very respectable audience".

1) N.E. 19 Feb. 1884, p. 3, col. 3, "The Surgeon".

2) N.E. 4 June 1884, p. 3, col. 1, "Theatre Royal".

3) N.E. 9 Feb. 1885, p. 3, col. 3, advert.

4) N.E. 11 May 1885, p. 4, col. 3, "The Theatre Royal".

The members of the Company were: Julia Sydney, Mrs. Darch, Madame Broughton, Miss Clara Vere, Miss Eva Clifford, Messrs. E. H. Hambro, W. H. Thorne, W. S. Craven, A. B. Thorne, Ashford and Wybert Kershaw. Mr. Lichtenstein was "manager and musical director".¹⁾ These performances closed the first part of Miss Sydney's Durban career. She returned to Durban in 1891.

Operatic ventures were tried by other companies in 1885. The Trafalgar Theatre became known as the "Vaudeville Theatre". Here in January Messrs. Clitherow and Perkins planned a production of Gilbert and Sullivan's H.M.S. Pinafore with a cast of children whose ages ranged from 6 to 12. The opposition to this "blasting the lives of children too young to judge for themselves" came mainly from the various Nonconformist churches and the Sunday schools organized by them.²⁾ Mr. Clitherow replied to these criticisms by stating that the children

were simply being instructed in music, singing, to speak grammatically, and to walk and talk in a refined manner, and as they are under the immediate supervision of my wife (Rose Brandram) this is sufficient guarantee that they are being properly cared for."³⁾

The performance of H.M.S. Pinafore duly took place on 7 February 1885 with the gifted child actress Ida Brown as Sir Joseph, and 40 talented Durban children trained by Miss Rose Brandram and Mr. Wilfred Lyndon; the production was highly praised.⁴⁾ But the protests were renewed and some of the children taking part in the performance were banned from attending Sunday school.

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- 1) N.M. 16 May 1885, p. 3, col. 5. "The Theatre Royal".
 - 2) N.M. 23 Jan. 1885, p. 3, col. 6. "A Plea for the Children".
 - 3) N.M. 27 Jan. 1885, p. 3, col. 6. "A Plea for Children".
 - 4) N.M. 12 Feb. 1885, p. 2, col. 7. "The Vaudeville".
 - 5) N.M. 12 Feb. 1885, p. 3, col. 6. "Children Performers".



2. GEORGE THORNTON.



Allen W. Brown, popularly known as
"Burr".

Another children's opera advertised as the "Children's pirates of Penzance", was given on 27 April 1885 at the Vaudeville Theatre under the auspices of Mrs. Bourne's Company consisting of Miss Elliston, Miss Craven, Messrs. Miller, London, Silvester and Marsh. Mr. Frostwick was the musical director, and the children were trained by Wilfred Lyndon. J. Ferguson Brown organized similar entertainments at the Beroa Hall in a production of Iolanthe with 40 children on 8 July and at the Theatre Royal on 29 August when 50 children took part in a production of the same opera.

Operatic activities were resumed at the Theatre Royal in July when the Fuller Comedy Company, joined by Mrs. Dora Wynne, Messrs. Thomas and Ed. Marsh, introduced to Durban the nautical comic opera Billie Taylor by Messrs. H. P. St. John and Edward Solomon; and The Rose of Avonlea by Offenbach.

J. Ferguson Brown organized the first amateur dramatic and operatic society called the "Durban Amateur Operatic Society". In September 1885 this Society staged the first Durban performance of Gilbert and Sullivan's The Mikado over the period of a week. Those who took part were Messrs. H. P. Greer, A. Hawes (in the part of "Koko"), Mr. N. Ferris-Barnes, Mrs. Nichols (Virginie Caeron), Miss Swaine, Miss P. Morris, Mr. W. P. Brown, Mr. Kollander. In the orchestra were Mr. Maurice Perreni (violin), Mr. Johnson (oboe), Mr. Ferris (double-bass); with Ferguson Brown conducting at the piano ^{forte}. These performances

- 1) H.M. 27 April 1885, p. 3, col. 5, "The Vaudeville".
- 2) H.M. 3 Sept. 1885, p. 3, col. 1 "Children's Theatricals".
H.M. 30 July 1885, p. 3, col. 6, "Children's Iolanthe".
- 3) H.M. 6 July 1885, p. 1, col. 1, advert.

were very well received and were encouraged by lively
 audiences; especially one Monday night when the "gods"
 joined in the singing of the choruses. On 27 and 28 December
 1886, the Durban Amateur Opera Club (as this Society was
 called at that time) gave two least successful performances
 of Princess Toto by Gilbert and Clay in the Theatre Royal
 under the direction of Ferguson Brown. Those who took part
 were Messrs. A. Hawes, H. F. Greer, T. F. Letchford,
 J. E. Parrado Mitchell, W. P. Brown, Robert, G. D. Chew,
 Miss Sydney, and a chorus and orchestra of over 50. The
 same Society produced The Mikado on 8 January 1887 with
 Miss Richardson, a Durban Opera Society, as an addition to
 the cast. They also produced the two operettas
Prince & Paupers (Gilbert and Clay) and The Mikado in the
 Marlborough Theatre Street during "Carriage Week" in June 1887.

On 7 June 1887, only six months after the first London
 performance, the Society gave what was claimed to be the
 first South African performance of Gilbert and Sullivan's
Princess Toto in the Theatre Royal. The following were in the
 cast: Miss Richardson, Messrs. A. Hawes, H. F. Greer,
 T. F. Letchford, Miss Wilson, Mrs. J. Laurence, Miss Ridgway,
 Mrs. Dixon, Mr. Halsey, Mr. Mitchell, Miss Proy and
 Miss Murray. Although the Theatre lights failed in the
 course of the evening, the new operetta was an immediate
 success.

Ferguson Brown was contemplating the idea of forming
 an opera and operetta bouffon company to perform alternately

- 1) H.A. 11 Sept. 1886, p. 3, col. 1, "The Mikado".
- 2) H.A. 4 Dec. 1886, p. 3, col. 7, "Princess Toto".
- 3) H.A. 10 Jan. 1887, p. 4, col. 6, "The Mikado".
- 4) H.A. 9 June 1887, p. 3, col. 1, "Theatre Royal".
- 5) H.A. 8 June 1887, p. 3, col. 6, "Princess Toto".
H.A. 9 June 1887, p. 3, col. 1, "Theatre Royal 'Princess Toto'".

in Durban and Durban; but instead of seeing this new venture through he appears to have associated himself with Allan's Grand Comic Opera Company from Johannesburg.

Mr. E. A. Elton, who visited Durban at the end of June confirmed his intention of keeping the Theatre open regularly

"with Operas, Comedy, Drama and Pantomime, interpreted by the best artists in South Africa and every play will be staged in the most complete and efficient manner!"

Their first production was Wentworth Hall (Bacalossi), with Miss Kate Leachman, Mr. Bob Forder, Mr. W. V. S. Gress, Mr. H. Leighton, Mr. H. Miller, Miss Jane Leachman and Mr. E. A. Elton in the cast. One opinion expressed at the time was that their performances were weaker than those of Julia Sydney's Company who produced the same operetta five years before. Nevertheless Planquette's Les Cloches de Corneville, with Miss Stanbridge (as leading singer), Miss Jennie Russell, Mr. Harry Miller and Mr. Prinsault, met with general approval. In July 1889 this same Company performed Gilbert and Sullivan's The Mikado and H.M.S. Pinafore; and Mauch's La Mascotte and Olivette.

The Allan Opera Company's arrival of 1888 coincided with the visit of the Scarsdale Brass Company on 16 July. The latter commenced their season in the Pathermann's Hall which, under great difficulties, had to be transformed into a theatre for the performance of Marlton (Wallace) on the opening night. Lucienne Scarsdale himself conducted. Those

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- 1) N.M. 11 Jan. 1888. p. 3, col. 3. "Theatrical Notes".
 - 2) N.A. 14 June 1888. p. 3, col. 4. "The Theatre Royal".
 - 3) H.M. 30 June 1888. p. 3, col. 6. "Theatre Royal".
 - 4) H.M. 8 July 1888. p. 3, col. 6. "Theatre Royal".

in the cast were: Miss Amy Fenton, Miss Blanche Fenton, Mr. Vernon Reed, Mr. Paul D'Arcy, Mr. Henry Harper, Miss Carrie Nelson, Mr. W. H. Thorne, Mr. H. Douglas, Mr. Kenealy and Mr. C. Stephen. They performed La Fille de Madame Angot (Lecocq), Il Trovatore (Verdi) - to "a large and cheritable audience" - La Mascotte (Audran) - perhaps the best production of the tour - Satanella (Balfe), and Bobadil, composed by Searelle himself, and received "with acclamation" on the nights of 28 and 30 July.³⁾

An extraordinary surfeit of opera was being provided in Durban at this time. During July the Elton Company, which was considered to be superior in performance to Searelle's, staged at the Theatre Royal The Grand Duchess of Gérolstein (Offenbach), Les Cloches de Corneville (Planquette), and Trial by Jury (Gilbert and Sullivan); and in August The Grand Duchess of Gérolstein and The Bohemian Girl (Balfe).⁴⁾ Throughout August 1888 the Searelle Company continued their season in the Philharmonic Hall with Estrella (another of Searelle's own compositions which was first performed in Manchester in May 1883).⁵⁾ a repeat performance of his Bobadil, Martha (Plato), Giroflà-Giroflà (Lecocq), Maritana (Wallace), and a third of Searelle's operas entitled Isidora, Les Cloches de Corneville (Planquette) and La Pêrichole (Offenbach) completed their extensive repertoire; after which they visited Maritzburg.⁶⁾ When the Searelle Company returned to

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- 1) N.M. 16 July 1888, p. 3. col. 3. "Opera in Durban".
 2) N.A. 20 July 1888, p. 3, col. 5. "Philharmonic Theatre".
 3) N.M. 30 July 1888, p. 3, col. 6. "Philharmonic Theatre".
 4) N.M. 2 Aug. 1888, p. 3, col. 3. "Philharmonic Theatre".
 5) N.A. 9 Aug. 1888, p. 3, col. 8. "Philharmonic Theatre".
 6) N.M. 25 Aug. 1888, p. 3, col. 3. "Philharmonic Theatre".

Durban at the end of September after the Elton Opera Company had concluded their season, they were fortunate in securing the Theatre Royal where they repeated the whole series of operas and operettas over a period of about a fortnight, adding to their repertoire Gilbert and Sullivan's Patience.¹⁾

The next six months was a barren period for entertainment in Durban.²⁾ The Elton Opera Company suffered a process of dismemberment during the months of November and December 1888 soon after their return to Johannesburg. Ferguson Brown left the company in November and eventually returned to Durban where he re-joined the Durban Amateur Operatic Club, together with Miss Lillian Stanbridge and Mr. R. V. S. Gregg. This Company performed Gilbert and Sullivan's The Mikado at the Theatre Royal on 19 May 1889. Other artists who took part were Miss Mary Fox, Mrs. G. B. Lloyd, Mr. A. Bowen, Mr. J. W. Roper, Mr. Willie Smart and Mr. T. F. Letchford.³⁾ On 22 June they performed The Hone of Aveyron (Boire), part of The Mikado (Gilbert and Sullivan), selections from Manteaux Noirs (Bucalos)⁴⁾ and Les Cloches de Corneville (Planquette).⁴⁾ In July Falka (Chassaigne) was given four performances with an orchestra of 16 players conducted by Ferguson Brown. The opera was described as "the liveliest and most catchy comic opera ever staged in Durban".⁵⁾

From the latter part of 1888 onwards Durban was visited by a succession of professional and semi-professional opera companies.

1) E.M. 27 Sept. 1888, p. 3, col. 1. advert.

2) L.A. 26 May 1888, p. 3, col. 3. "Theatre Royal".

3) E.M. 26 May 1889, p. 3, col. 4. "Theatre Royal".

4) L.A. 27 June 1889, p. 3, col. 7. advert.

5) N.M. 27 July 1889, p. 6, col. 1. "Falka".

The Edgar Perkins Opera Company, who had been performing in Johannesburg and Pretoria, opened their season at the Theatre Royal on 26 October 1889. With a number of newcomers from England and several who had been members of the first Starville Company it was the largest opera company ever to visit Durban. The members of the Company were: Miss Amy Weston, Miss Constanter, Mrs. Bonsharut, Miss Carrie Nelson, Miss Lilian Carew, Miss Minnie Rayner, Miss Harriet Ford, Messrs. Green, Douglas, T. Paxton, H. Leighton, G. L. Gillies, J. Phillips, S. Harcourt, Frank Wheeler, J. B. Owen and A. Miller. Mr. James Fry was the musical director. The chorus consisted of 10, and the orchestra 12. Their repertoire included: Falka (Chabougnie), Dorothy (Cellier), The Yeoman of the Guard (Gilbert and Sullivan), The Mikado (Gilbert and Sullivan), Patience (Gilbert and Sullivan), Ernani (Verdi), Madame Favart (Offenbach) and Faust (Lacour). Opera companies were usually unstable organizations. Before the opening night on 26 October 1889, one of the leading sopranos, Miss Amy Fenton, suddenly left the Company and went to Port Elizabeth to re-join the Starville Company. Her brother-in-law, Lancelotti Esposito, was believed to be partly to this breach of contract, and Mr. Perkins (it was rumored) instituted an action against him involving £1,000.

Madame Favart's English Company opened at the Theatre Royal on 2 April 1890 with Les Cloches de Corneville (Planquette) directed by Stephen Brown who also became the musical director of the Frank Wheeler Opera Company which

- 1) H.P. 19 Oct. 1889, p. 3, col. 7. "Theatre Royal".
- 2) H.P. 20 Oct. 1889, p. 6, col. 1. "Theatre Royal".
- 3) H.P. 2 Nov. 1889, p. 5, col. 4. "The Man in the Moon".

visited Durban in May 1890. One member of this latter Company was the much-praised baritone, George Verdi.¹⁾ Others in the Company were Mr. Verdi's wife (Emelia Melville) Miss Stanbridge, Miss Harriet Wood (Mrs. Wheeler), Mr. Vernon Reed, Mr. Truro and Mr. Phillip.²⁾ They performed Wallace's Maritana, now familiar in every line to Durban opera-goers, Doctor of Alcantara (a Spanish comic opera with libretto by B. E. Wolf and music by Julius Eichberg),³⁾ The Bohemian Girl (Balfe) and Faust (Gounod).⁴⁾

After an opera season in Maritzburg the Perkins Opera Company started their second Durban season at the Theatre Royal on 20 October 1890 with the following members: Miss Ada Bemister, Miss Fanny Brock, Miss Elanche Ripley, Miss Carrie Nelson, Miss Harwood, Miss St. Clive, Messrs. R. Gilling, Wilfred Esmond, R. V. S. Gregg, W. H. Thorne, E. de Roy, J. Dennis Coyne, Fred. Coyne, an orchestra and a chorus. The conductor was Mr. Alois Volkmer at the piano.⁵⁾ Their earlier repertoire was, however, extended to include The Red Hussar (Solomon), first performed in London a year before, La Fille du Tambour-Major (Offenbach),⁶⁾ which introduced the novelty of a donkey in the cast, The Gondoliers (Gilbert and Sullivan), and Fra Diavolo (Auber).

In the months between the arrival and departure of these opera companies amateur societies found opportunities to

1) His real name was Bill Green. (Sir Dan Godfrey, op. cit. p. 53)

2) N.M. 17 May 1890, p. 5, col. 5, "The Man in the Moon".

3) N.M. 6 June 1890, p. 5, col. 7, "Theatre Royal".

4) N.M. 18 June 1890, p. 3, col. 3, "Theatre Royal".

5) N.A. 5 Nov. 1890, p. 3, col. 5, "The Opera Season".

6) N.A. 27 Oct. 1890, p. 3, col. 1, "The Opera Season".

perform at the Theatre Royal or in other suitable Halls. In spite of Ferguson Brown's several musical commitments the Durban Amateur Opera Club performed on the Berea and in Town. On 10 February 1891 Gilbert and Sullivan's Trial by Jury was played under his direction at the Berea Hall with the following singers: Miss Bessie Cottam, Miss Fenwick, Messrs. A. Hawes, Fred. Young, George Rolland and Herbert Robinson.¹⁾ They performed Gilbert and Sullivan's The Gondoliers at the Theatre Royal on 5 May 1891 with the following cast: Mr. T. F. Letchford, Miss Robinson, Mr. Wallis Short, Miss Alexander, Mr. Hill, Mr. F. Young, Mr. A. Hawes, Mr. E. Lowe, Mr. B. Steeley, Mr. H. Robinson, Mr. W. D. Hunter, Miss Kathleen Cooley and Miss Powys.²⁾

The next professional company to reach Durban was the Standard Opera and Burlesque Company which was formed in England by Mr. A. Bonamici. With 22 members they visited Durban in 1891 en route for Johannesburg where they were due to play in the new Standard Theatre. They opened their Durban season at the Theatre Royal on 12 September. Among the singers were: the soprano Miss Agnes Delaporte (described as a "prima donna"), Mr. Grant Fallowes (an Australian tenor who had distinguished himself as a student at the Royal Academy of Music in London) and Miss Annie Leaf (an American mezzo-soprano).³⁾ But the most distinguished musical personality was Dan Godfrey, the musical director. Another musician of distinction was Charles Hoby, the assistant

1) N.M. 12 Feb. 1891, p. 3, col. 6, "Music and Drama".

2) N.M. 7 May 1891, p. 3, col. 3, "Our Amateurs in Comic Opera".

3) N.A. 13 Aug. 1891, p. 4, cols. 3,4, "Bonamici's Opera Company".

N.A. 17 Aug. 1891, p. 3, col. 1, "On the Watch-Tower".

N.A. 21 Aug. 1891, p. 3, col. 4, "Musical and Dramatic Notes".

See p. 9, and see Dan Godfrey, op. cit. passim.

musical director. The Standard Opera Company introduced two very popular comic operettas to Durban: the English version by F. C. Burnand of the opera La Cigale et La Fourmi¹⁾ composed by Audran, and The Old Guard by Planquette.²⁾

Another amateur company was formed in Durban in 1891 and was advertised to play at the Theatre Royal for four performances from 31 October to 3 November. They called themselves the "Ladies Amateur Operatic and Dramatic Society", and were directed by Francis Crane, who formed the Society; this being the fifth time that he had organized an all-female company in South Africa. As the name implied the Society intended producing plays and operettas. On 31 October they performed the operetta My New Maid by Lecocq with the following company: Misses Ridgway, Russell, E. Hunter, Alexander, E. Smith, L. Murchie, E. S. Murchie, Bulkley, Hulston, A. Smith and Powys. The orchestral players were: Mrs. Grant, Misses Welch, B. Grant, Hunter, J. Grant, K. Grant, Dacomb and Cochrane.³⁾ The criticism of their first effort was not at all encouraging; and although ostensibly they were trying to raise money for the library of the Choral Union, their efforts in a good cause did not appease the newspaper reporter of the Natal Mercury who wrote:

Young ladies with yet the restraints of educational establishments upon them cannot be expected to deport themselves with anything like the freedom of professionals";

but to this mildly offensive judgment he chose to add some

1) In the English version it was always referred to as La Cigale.

2) N.M. 14 Sept. 1891, p. 3, col. 2. "Standard Opera Company".
N.M. 22 Sept. 1891, p. 3, col. 6. "Standard Opera Company".

3) N.M. 18 Oct. 1891, p. 3, cols. 1,2, advert.

reference to the "nervousness" of the performers and their apparent consciousness of the fact that "they were well-known to most of the audience"¹⁾.

By way of reprisals for this unfavourable criticism Mr. Crane distributed a number of leaflets on which were printed the words: "Do not heed the unscrupulous and prejudiced reports of the newspapers". A few days later it was known that Herr Eberlein was also interested in the new Society, and-according to his own statement - had exacted a promise from Sir John Robinson of the Natal Mercury that "no unfair criticism would appear in the paper"²⁾. After the foregoing report had appeared in the Natal Mercury of 3 November 1891 both Crane and Eberlein were seen waiting in the neighbourhood of Mercury Lane "armed with a written apology and a horsewhip". When it was suspected that their intention was to visit Sir John Robinson and the Editor Mr. C. Woodhead to lay before them the "dire alternative of either signing an apology or meekly submitting themselves to the exhilarating influence of the horsewhip" the Superintendent of Police, R. C. Alexander, was summoned to issue a warning in the name of the Law, and as far as is known no unpleasant incident occurred.³⁾

Newspaper reporters who were invited to attend operatic entertainments showed little restraint in giving the public a candid opinion of an evening's performance, and both professional and amateur companies were obliged to submit patiently to these frequent, scornful journalistic attacks

1) N.M. Supplement, 3 Nov. 1891, p. 5, col. 1. "Lady Amateurs in Opera".

2) N.A. 10 Nov. 1891, p. 4, col. 1. "Angry with the Critics".

3) N.A. 7 Nov. 1891, p. 3, col. 6. "Angry with the Critics".

which were almost invariably justified on the grounds that the public had a right to know for what standard of performance they had been asked to pay. Through the press the Elton Company of 1888 suffered several rebukes to their singers, orchestral players, and to the management itself. Of one of the singers, Mr. R. V. S. Gregg, it was written that

"he had become convinced of the unwisdom of hoarding up all the resources of throat, chest and shoulders for one stupendous shout". 1)

The weakness of orchestral playing was for ever the subject of caustic comment. We read in one report that

"as regards the orchestra it did its work well and could have done it better if some kind providence had only intervened to put a timely stop to the career of the euphonium which was played all through the second act (i.e. of H.M.S. Pinafore) a quarter of a tone flat. Why the musical director does not interpose to put a check to these little independencies on the part of his orchestra seems inexplicable". 2)

Sometimes the management was at fault for not providing programmes; 3) or for allowing rowdiness and hooliganism to prevail, especially on a Saturday night when the "roughs" in the gallery were in the habit of demanding too many encores. Yet despite criticism both professional and amateur opera companies prospered; the single exception being the "Ladies Amateur Operatic and Dramatic Society" of whose activities nothing more was heard after their

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- 1) N.A. 2 July 1888, p. 3, col. 4, "Theatre Royal".
 2) N.A. 19 July 1888, p. 3, col. 3, "Theatre Royal".
 3) N.A. 20 July 1888, p. 3, col. 2, "Theatre Royal".

self-conscious debut in the Theatre Royal.

Before the arrival of the Sandiford Opera Company there were two small operatic ventures in Durban. In 1891 a very popular operetta called Cups and Saucers by George Grossmith was performed in the Theatre Royal on 30 May, by Mr. and Mrs. Eric Ward, two recent arrivals from England.¹⁾ They repeated the performance in October as a "drawing-room entertainment" in the Berea Hall.²⁾ Of more interest to the people of Durban was the return of Julia Sydney with her husband, Captain de Burgh, in November 1891 when they staged a programme of drama and opera at the Theatre Royal. The operetta chosen for the occasion was La Mascotte (Audran) of which the first act only was performed under the direction of Ferguson Brown.³⁾

The Sandiford Opera Company arrived in Durban in December 1891 and performed at the Theatre Royal with the following members: Miss Lillian Stanbridge, Miss Katie Herbert, Miss Warburton, Miss Emily Reeve, Miss Ella Gladwyn, Miss C. van Santon, Mr. Vernon Reid, Mr. R. V. S. Gregg, Mr. Harry Miller, Mr. Fred Coyne and Mr. J. Douglas. The orchestra was conducted by Mr. Henry Burton. Their repertoire included Fatinitza (Suppe), Boccaccio (Suppe), The Little Duke (Lecocq), The Gondoliers (Gilbert and Sullivan), Dorothy (Cellier), Les Cloches de Corneville (Planquette), La Fille de Madame Angot (Lecocq) and H.M.S. Pinafore (Gilbert and Sullivan).⁴⁾

By January 1892 the whole Company came under the management of Messrs. Vernon Reid and Miller's Opera Company.

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- 1) N.M. 1 June 1891, p. 3, col. 7, "Saturday's Concert".
 2) N.M. 16 Oct. 1891, p. 2, col. 5, advert.
 3) N.M. 14 Nov. 1891, p. 8, col. 5, "Return of Miss Julia Sydney".
 4) N.M. 7 Dec. 1891, p. 3, col. 5, "Theatre Royal".

and commenced another season at the Theatre Royal from 23 January with Maritana (Wallace), La Fille de Madame Angot (Lecocq), La Mascotte (Audran), Les Cloches de Corneville (Planquette) and The Bohemian Girl (Balfe).¹⁾

Meanwhile the Standard Opera Company had collapsed in Johannesburg when their contract was suddenly terminated a week or two before the date of expiration.²⁾ Two of the members, Grant Fallows and Walter Browne, formed their own "Standard Operetta Company" and opened a season at the Theatre Royal in Durban on 25 March 1892. They produced the following operettas: Paul Jones (Planquette), The Old Guard (Planquette), Rip van Winkle (Planquette), Maritana (Wallace), Faust (Gounod) and La Cigale (Audran). The musical directors were Alois Volkmer (originally from the Perkins Opera Company)³⁾ and Ferguson Brown. A performance of Walter Browne's own operetta In Possession took place at the Theatre Royal on 8 April with Miss Cheron in the leading rôle.⁴⁾

Opera companies did not remain intact for very long, but soon dissolved and re-grouped themselves under another name and under new management. Breach of contract was rife. One of the few operatic partnerships that could boast of a long innings was that of Genevieve Ward and Mr. W. H. Vernon who acted together for 18 years. Genevieve Ward was the favourite operatic star in Australia in 1883, but gave up opera for the theatre. This combination, joined by Miss Blanche Benton (Mrs Lacombe Searelle), performed at

1) N.M. 22 Jan. 1892, p. 2, col. 6, advert.

2) Sir Dan Godfrey, op. cit. p. 58.

3) H.M. 26 Mar. 1892 p. 3, cols. 1,2, advert.

4) N.A. 9 April 1892, p. 3, col. 3. "Standard Operetta Company".

the Theatre Royal in July 1892.¹⁾

The Durban Amateur Operatic Club under their conductor Ferguson Brown showed some signs of becoming a permanent musical organization. In December 1892 their production The Mountebanks (Gilbert and Cellier) ran for six nights at the Theatre Royal with 70 performers. The cast included Miss Sarah Alexander, Miss Flossie Fieldwick, Miss Nellie Edwards, Miss Ethel Smith, Mr. Aspinall, Mr. E. Love,²⁾ Mr. Letchford, Mr. van Campen, Mr. Clemmens, Mr. Gilbert Lay. Their second production, Les Cloches de Corneville, (Planquette), took place in July 1893 with about 50 performers, including Miss Leonora Shepherd, Miss Winter, Miss Cottam, Miss E. Parker, Miss E. Hodge, Mrs. Lagerwall, Mr. F. Young, Mr. Percy Rhys and Mr. E. Jolly.³⁾

On 4 August 1893 the Lyric Opera Company, formed in November 1892 under the management of Messrs. Bonamici and Perkins, opened a two weeks' season in the Theatre Royal with 40 members. The star performer and singer was Miss Leonora Braham from the Savoy Theatre in London. Other well-known personalities in the Company were Messrs. R. V. S. Gregg, W. H. Thorne and Fred. Coyne. Charles Hoby was the conductor. Their repertoire included La Cigale (Audran), La Mascotte (Audran), Dorothy (Cellier), Erminie (Jakobowski), The Old Guard (Planquette), The Lily of Killarney (Benedict), Fra Diavolo (Auber), The Bohemian Girl (Balfe), Falka (Chassaigne), Cavalleria Rusticana (Mascagni), Pepita (Lecocq) and several by Gilbert and Sullivan: The Sorcerer, Princess Ida,⁴⁾ Iolanthe, The Mikado and The Gondoliers.

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- 1) N.M. 2 July 1892, p. 5, col. 6, "The Ward-Vernon Company".
 2) N.M. 26 November 1892, p. 6, col. 3, "The Man in the Moon".
 3) N.M. 14 July 1893, p. 3, col. 3, "Our Amateurs in Opera".
 4) N.M. 26 July 1893, p. 3, col. 2, advert.

Amateur opera came into its own again in 1894 when Charles Hoby, like Francis Crane and Ferguson Brown before him, organized amateur productions in Durban. In April he joined Crane in a production by 50 amateurs of the opera Ermi¹⁾ lie (Jakobowski) in the Theatre Royal. In September Charles Hoby conducted a performance of The Old Guard (Planquette) with 50 amateurs. The "full orchestra" included some highly proficient Durban string players: Messrs. M. Ferranti, E. Sander, E. Jackson, and the very able amateur flautist Mr. F. C. Hollander.²⁾ Hoby himself orchestrated the whole opera and composed music for the opening chorus, all the dances and two songs.³⁾

In April of the same year Ferguson Brown leased the Theatre Royal for performances of The Nautch Girl (George Dana and Edward Solomon).⁴⁾ He too had a company of 50 performers. This company also staged Olivette (Audran) in June, with the assistance of Miss Grace Catton, a soprano from Port Elizabeth.⁵⁾ Gilbert and Sullivan's H.M.S. Pinafore was performed with some success in Maritzburg by a company of child actors who visited Durban in July 1894 with Mr. A.H. Day, the Borough Organist of Maritzburg. Mr. Day also directed the production. Operatic performances by children usually incurred the disapproval of many people in Durban for whom "the stage" was not entirely respectable. But on this occasion the undeveloped voices of the singers seemed to provoke a mild intolerance from the audience, a number of whom thought that adult performers should have been used for

1) N.M. 29 March 1894, p. 3, col. 2, advert.

2) N.M. 7 Sept. 1894, p. 2, col. 7, "The Old Guard".

3) N.A. 7 Sept. 1894, p. 3, cols. 6,7, "The Old Guard".

4) N.M. 9 April 1894, p. 2, col. 4, advert.

5) N.M. 9 July 1894, p. 3, col. 1, "Olivette".

1)
the leading parts.

As opera was not yet fully emancipated from concert-hall entertainments operatic excerpts were still included in concert programmes. When Madame Marie Stefani (soprano) was in Durban in December 1894 she performed operatic scenes "in costume". Mad scenes were popular in Victorian times, a special favourite being the Mad Scene from Donizetti's opera Lucia di Lammermoor, which Marie Stefani sang in full stage costume in the Theatre Royal on 18 December. 2)

By the year 1895 opera as an amateur enterprise was a regular feature of Durban's theatrical life. At the Theatre Royal on 29 June Ferguson Brown directed Olivette (Audran) with 50 amateurs and the singer Grace Catton. Others in the cast were Winnie Wayland, Messrs. A. Hawes, E. Love, van Campan, Gilbert Lay, Young and Shearing. 3) In July the same company performed Les Cloches de Corneville (Planquette). 4)

Professional opera companies were still visiting Durban. In November 1895 A. Bonamici's English Comedy Company under the direction of Mr. Charles Arnold performed the musical comedy Hans the Boatman (Clay and Greene). 5) In March Signor Renzo Rotondo, the cellist, who had played in the orchestra when Humperdinck's opera Hänsel und Gretel was performed (in an English version) for the first time in London in 1895, used the professional singers Miss Nita Steele, Miss Cheron and Mr. Avon Saxon for his production of

1) N.M. 13 July 1894, p. 5, col. 4, "Children's 'Pinafore'".

2) N.M. Supplement, 20 Dec. 1894, p. 1, col. 6, "Miss Stefani's Concert".

3) N.M. 25 June 1895, p. 2, col. 7, advert.

4) N.M. 8 July 1895, p. 3, col. 6, "Theatre Royal".

5) N.M. 22 Nov. 1895, p. 2, col. 4, advert.

this opera in the Theatre Royal.¹⁾ However, the task was too ambitious, and it was said that Mr. Avon Saxon was the only singer really at ease in his part.²⁾

Another visiting company was Madame Amy Sherwin's English Operatic Company which came to Durban in September 1896. They performed portions of Martha (Flotow), Cavalleria Rusticana (Mascagni), Il Trovatore (Verdi) and Maritana (Wallace)³⁾ using a Steinway Grand in lieu of an orchestra.

For five nights in February 1897 the visiting operatic stars of Drury Lane and Covent Garden (brought to South Africa by Luscombe Searville) performed excerpts from operas in the Theatre Royal. The singers were Miss Fanny Moody (soprano), Miss Ida Balfour (mezzo-soprano), John Child (tenor), William Dever (baritone) and Charles Manners (bass). With them was the famous flautist, John Radcliff. For the first time in Durban Gounod's opera Philemon and Baucis was performed. They also presented scenes from Gounod's Faust and Wallace's Maritana, and a complete performance of Searville's tragic opera The Kisses of Circe.⁴⁾ Signor Mascheroni, the song-writer, conducted the company. In spite of so much distinguished talent their performance of the scenes from Gounod's Faust did not escape criticism:

"The want of rehearsal was only too evident ... less talking and more playing in the orchestra would not be amiss. It does not add to the enjoyment of the audience to hear the conductor shouting instructions to the players to 'go on' or 'stop' or to do something or other every two or three minutes and often in the middle of an important solo".⁵⁾

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- 1) N.M. 12 March 1895, p. 3, col. 1, advert.
 2) N.M. 27 March 1896, p. 4, col. 5, "Theatre Royal".
 3) N.M. 5 Sept. 1896, p. 4, col. 1, advert.
 4) N.M. 17 Feb. 1897, p. 3, col. 2, advert.
 5) N.M. 26 Feb. 1897, p. 4, col. 5, "Moody Manners Company".

Searelle's The Kisses of Circe was described as:

"A curious compound of crude cleverness and monotonous musical drivel" 1)

Two other Searelle operas performed in May 1899 were dismissed with similar contempt. His operatic comedy Evalina, or The Hidden Genius was performed under the baton of the composer, and the performance was described as

"simply a musical mēlange and that not of a very high order As to Mr. Harold Smith (i.e. the pianist) he was altogether inefficient". 2)

One of the few operettas written by a Durban composer was Daughter of Mars, or The Volunteer Girls; another was a one-act musical farce entitled Scribblers or the Editorial Sanctum. The music for both of them was composed by Charles Hoby. They were performed on 19 and 20 March 1897 by a semi-professional company which comprised Miss Lillian Brunner, Miss Maud Marshallsay, Mr. Edwin Phillips, Mr. Joseph Aschman and Mr. E. T. Ballantine. 3)

In 1897 Ferguson Brown and Charles Hoby formed a "Diamond Jubilee Opera Company which gave its opening performance, Gilbert and Sullivan's The Mikado, in the Theatre Royal on 12 June with the following artists: Grace Catton, Alice Scrivener, Laura Saunders, Maude Marshallsay, E. T. Ballantine, H. B. Binstead, W. H. Thorne, J. Ralston and J. Hall. 4) During their opera season, which

1) N.M. 27 Feb. 1897, p. 7, col. 7, "Moody Manners Company".
A perusal of the score of this opera (a copy of which is preserved in the Africana Library, Johannesburg) will reveal that Searelle was striving for Wagnerian effects.

2) N.M. 25 May 1899, p. 5, col. 5, "Theatre Royal 'Evalina'".

3) N.M. 16 March 1897, p. 4, col. 1, advert.

4) N.M. 14 June 1897, p. 5, col. 4, "Theatre Royal".

lasted three weeks, this Company performed The Old Guard (Planquette)¹⁾ and Falka (Chasseigne) with Alice Scrivener, Gladys Carlyle, Grace Catton, Maude Marshallsay, Laura Saunders, Crissie van Santon, Emma Catton, W. H. Thorne, James Victor, H. B. Binstead, E. W. Ballantine, H. Brooks Mr. Cox and J. Ralston.²⁾ An unusual and successful experiment tried by the Jubilee Operatic Company was the open-air performance of the opera Falka (Chasseigne)³⁾ on the Lord's Cricket Ground before an audience of 900.

The London Opera Company of 43 artists under Ernest Searelle arrived in Durban from the Cape in September 1897. Their repertoire included Dorothy (Cellier), La Mascotte (Audran), Les Cloches de Corneville (Planquette), Meritana (Wallace), The Bohemian Girl (Balfe) and Giroflé-Giroflé⁴⁾ (Lecocq).

In 1898 a professional juvenile opera company from Australia, Pollard's Lilliputian Opera Company, toured South Africa with 17 girls and 8 boys whose ages ranged from 6 to 14, six of them being Mr. Pollard's own children. Their repertoire was La Mascotte (Audran), Boccaccio (Suppé), Paul Jones (Planquette), Les Cloches de Corneville (Planquette), The Little Duke (Lecocq), The Princess of Trebizonde (Offenbach), Dorothy (Cellier); and three by Gilbert and Sullivan⁵⁾ The Mikado, H.M.S. Pinafore and The Pirates of Penzance. Their first performance, La Mascotte (Audran) on 5 March was well patronized by the public, but again it was felt that

1) N.M. 23 June 1897, p. 7, col. 2, "Theatre Royal".

2) N.M. 2 July 1897, p. 4, col. 6, "Theatre Royal".

3) N.M. 19 July 1897, p. 3, col. 5, "'Falka' at Lord's".

4) N.M. 18 Sept. 1897, p. 4, col. 1, advert.

5) N.M. 13 Jan. 1898, p. 4, col. 6, "Lilliputian Pantomime".

adult singers in the leading parts would give it a semblance of reality; for, as one critic observed,

"a tiny dot of nine summers prattled of love and eternal devotion as if to the manner born, and as though she were a fully-fledged Juliet". 1)

On their second visit in June-July 1899 the Lilliputians introduced to Durban some of the operettas which are still performed occasionally: The Geisha (Sidney Jones), The Gaiety Girl (Edwardes) and The Belle of New York (Kerker).

It was said that the Lilliputian Opera Company had greater success in South Africa than anywhere else in the world. 2) By March 1898 they had played in Durban for 19 nights and for two matinee performances from which their takings were over £2,000. 3) Audiences became wild and even dangerous in their excitement:

"A few evenings ago a person threw three bouquets of flowers at one of the actresses while going through her part, and not succeeding in striking her, he threw a fourth which struck her on the head. I am glad to say the offender was promptly removed. A box of sweets was thrown from the gallery ... it struck one of the chorus children on the arm or in the face." 4)

Yet in spite of these huge successes all over the country there were many people who deplored this kind of life for small children, well-ordered and disciplined as it was with their time carefully divided into periods for rehearsal and for school lessons to which only two hours was devoted each

1) N.A. 7 March 1898, p. 3, col. 2, "The Lilliputian Opera Company".

2) N.A. 13 Oct. 1898, p. 3, col. 5, "Musical and Dramatic Notes".

3) N.A. 28 March 1898, p. 3, col. 4, "The Lilliputian Opera Company".

4) N.A. 21 March 1898, p. 3, col. 4, "The Lilliputian Opera Company".

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day.

In the last year of the century another company of children, Hall's Australian Juveniles, visited Durban and performed two Gilbert and Sullivan operettas, Patience and The Gondoliers, on 15 June.¹⁾ There were 32 children trained by Mrs. Landeshut (Miss Pollard) in the new company which was originally Pollard's Lilliputians under new management.

Pollard had taken his entire company back to Australia where Mr. Hall as stage manager joined with Mrs. Landeshut in re-engaging the most promising children of Pollard's company for another South African tour. They visited Durban for two short seasons in June and December. At least 12 of the children had established reputations as operatic stars in Durban.²⁾ By December 1900 the Hall's Juveniles had toured South Africa, in spite of the dangers of war.³⁾ Again their successes were phenomenal, and the total profits of the Company after this second tour exceeded £30,000.⁴⁾

On 31 July 1899 an English Opera Company, the Arthur Rouseby Opera Company, with Mr. and Mrs. Rouseby as the leading singers, opened their season in the Theatre Royal. Arthur Rouseby himself had had a long association with the Carl Rosa Opera Company at Drury Lane in London and on their extensive tours of the English Provinces.⁵⁾ He brought back

1) N.A. 24 March 1898, p. 3, col. 4. "Musical and Dramatic Notes".

2) N.A. 13 June 1900, p. 4, col. 1 advert.

3) N.A. 11 June 1900, p. 3, col. 4, "Hall's Australian Juveniles".

The father of A. H. Pollard originated the idea of a children's opera company in Melbourne Australia about the year 1878. (N.A. 13 Oct. 1893 p.3, col. 5. "Musical and Dramatic Notes".)

4) They were in Kimberley when the Boers were advancing on the Orange River.

5) N.A. 9 July 1900, p. 3, col. 6. "Music and the Drama".

6) N.A. 19 Aug. 1899, p. 3, col. 9, "Music and the Drama".

to Durban some of the well-known operas: Faust (Gounod), Maritana (Wallace), The Daughter of the Regiment (Donizetti), Il Trovatore (Verdi), The Bohemian Girl (Balfe), Cavalleria Rusticana (Mascagni) and several others that received their first Durban performance: I Pagliacci (Leoncavallo), Lucia di Lammermoor (Donizetti), Tannhäuser (Wagner) and The Lily of Killarney (Benedict). I Pagliacci (Leoncavallo) was given its first complete Durban performance on 18 August 1899.¹⁾ Tannhäuser (Wagner) was first performed

in Durban on 18 August. The orchestra was quite inadequate for the requirements of the opera: it was a large one for Durban but had only two first violins and no trombones at all. Nevertheless, the performance received high praise, and the Company continued to enjoy immense popularity during their few weeks' season in Durban.²⁾

A world famous operatic star visited Durban in 1899: the French-Canadian soprano Madame Albani. She gave concerts in April, singing portions of Verdi's La Traviata. The first and last acts of the opera were performed as part of a concert programme in the Theatre Royal on 10 April.³⁾ On 18 April she sang in the third and last acts of Gounod's Faust.⁴⁾

In the last 15 months of the century, while the War was on, the Town Hall became the scene of some enthusiastic operatic concerts. The Hall was invariably crowded to capacity. They were mainly amateur efforts. On 23 October 1899 in the Town Hall Ferguson Brown conducted some amateurs

1) N.M. 14 Aug. 1899, p. 7, col. 5, "Cavalleria Rusticana" "I Pagliacci".

2) N.M. 19 Aug. 1899, p. 9, col. 7, "The Opera".

3) N.M. 11 April 1899, p. 7, col. 7, "Madame Albani".

4) N.M. 13 April 1899, p. 9, col. 7, "Albani Concert".
See also Emma Albani, Forty Years of Song (Mills and Boon, London 1911) p. 263 et seq.

in a performance of Gilbert and Sullivan's The Mikado for the Rand Relief Fund. The musical forces were considerable: a chorus of 40, and an orchestra of 25.¹⁾ In May 1900 Ferguson Brown conducted a "Grand Costume Concert" of choruses, scenes, songs from The Mikado (Gilbert and Sullivan) and The Geisha (Jones).²⁾ His third operatic concert in the Town Hall during the War years was Gilbert and Sullivan's Trial by Jury: in the second part of the concert he conducted a selection of songs and choruses from the most popular of the operettas which included The Gondoliers (Gilbert and Sullivan), Les Cloches de Corneville (Planquette) and The Sorcerer (Gilbert and Sullivan).³⁾

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- 1) N.M. 30 Oct. 1899, p. 6, col. 7, "The Mikado".
 2) N.M. 14 May 1900, p. 4, col. 7, "Costume Concert".
 3) N.M. 9 June 1900, p. 7, col. 7, "Trial by Jury".

CHAPTER THIRTEEN

A TASTE FOR MUSIC FROM THE OPERAS1881 - 1900.

The operas and operettas that were produced in Durban between 1881 and 1900 do not by themselves account for the great popularity of operatic music which is so evident in these years. Produced in quick succession and therefore with insufficient rehearsal operatic productions were usually makeshift affairs which merely gave some dramatic context to the various arias, duets and choruses that were sung and remembered for their tunefulness. Moreover, nearly every opera company was also a dramatic company concerned as much with the production of plays as with operas. In this latter undertaking they were more successful with the light French and English operettas than with attempts to give adequate performances of the more celebrated operas; if only for the reason that most of the operettas were well within the musical and dramatic capabilities of the amateurs who usually formed the bulk of the company.

In the absence of an opera house Durban relied on the visits of distinguished singers for better acquaintance with the more celebrated operatic arias. During the last 20 years of the nineteenth century a succession of singers, some of them world-famous, visited Durban and sang the well-known arias from the great nineteenth century operas - the same arias which attract audiences today. Singing-teachers of established reputation had a repertoire of operatic arias and it soon became the hall-mark of professionalism to include at least one in a concert programme.

Verdi's Il Trovatore had been a Durban favourite for a number of years. The soprano aria "Tacea la notte placida" from this opera was sung by Carrie Hart, sister of the better-

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Verdi's Il Trovatore had been a Durban favourite for a number of years. The soprano aria "Tacea la notte placida" from the opera was sung by Carrie Hart, sister of the better-

known Alice Hart, in 1882;¹⁾ by Amy Fenton in 1890,²⁾ and the
visiting Scottish operatic soprano Margaret Macintyre in
1894.³⁾

Otto Siedle did not sing professionally but had a very
fine baritone voice and great musicianship. His acquaintance
with opera and music generally was considerable. Mozart's
operas were special favourites of his, and he used to sing
some of the arias from these operas with the Durban
Philharmonic Society soon after its formation. He sang the
aria "Qui sdegni" and the "Prayer to Isis" both from The Magic
Flute; and "Non più andrai" from Le Nozze di Figaro (which
was also sung by the visiting English baritone Norman Salmond
in 1895.⁴⁾ Siedle's other favourites were "The Torreador's
Song" from Bizet's Carmen, and Silva's aria "Infelice, e tu
crederti" from Verdi's Ernani.

From Rossini's La Gazza Ladra comes the soprano aria
"Di piacer" which was sung by Madame Broughton in 1885.⁵⁾

The celebrated "Largo al factotum della città" from

Il Barbiere di Siviglia (Rossini) was sung by the

accomplished amateur Wallis Short in 1888.⁶⁾ From the same

opera comes "Una voce poce fa" which was first sung by

Mrs. Atkinson in 1887;⁷⁾ then in 1890 by Miss Fraser, who also

sang "O luce di' quest' anima" from Donizetti's Linda di

Chamounix in 1891;⁸⁾ this latter aria being one of those

1) N.M. 5 Jan. 1882, p. 3, col. 4. "Miss Hart's Concert".

2) N.M. 30 Aug. 1890, p. 5, col. 5. "Miss Fenton's Concert".

3) N.M. 9 Aug 1894, p. 3, col. 4. "Scottish Queen of Song".

4) N.M. 25 June 1895, p. 3, col. 6. "Mr. Norman Salmond's
Concert".

5) N.M. 13 May 1885, p. 2, col. 3, advert.

6) N.M. 20 Sept. 1888, p. 3, col. 5. "The Durban Orchestra".

7) N.M. 14 Dec. 1887, p. 3, col. 5. "Herr Eberlein's Concert".

8) N.M. 22 Oct. 1891, p. 3, col. 4. "Miss Fraser's Concert".

selected by Madame Albani for one of her concerts in 1899.¹⁾

Mrs. Richards (Virginie Cheron) had the most extensive operatic repertoire of all Durban singers in the last century.

In the early days of her career she sang songs from

The Bohemian Girl (Balfe) and Maritana (Wallace). In 1886

she sang one of the great favourites of operatic sopranos,

"Robert, toi que j'aime"²⁾ - also a favourite of Miss Julie Albu

in 1890,³⁾ Margaret Macintyre in 1894⁴⁾ and Alice Scrivener

in 1898.⁵⁾ Mrs. Richards sang "Dove song" from Mozart's

Le Nozze di Figaro, and "Qui la voce sua soave" (Elvira's

Mad Scene from Bellini's I Puritani) in the year 1887,⁶⁾ and

in the same year Agatha's aria "Leise, leise, fromme Weise"

from Der Freischütz (Weber);⁸⁾ the recitative and aria

"E Strano" and "Ah fors' è lui che l'anima" from Le Traviata

(Verdi) in 1888;⁹⁾ "Bel Raggio lusighier" from Semiramide

(Rossini) in 1891;¹⁰⁾ "O mio Fernando" from La Favorita

(Donizetti).¹¹⁾ "Son vergin vezzosa" from I Puritani (Bellini)

and "The Shadow Song" ("Ombra leggiara") from Dinorah

(Meyerbeer) in 1892.¹²⁾

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- 1) N.M. 10 April 1899, p. 5, col. 7, "Madame Albani".
- 2) N.M. 17 March 1886, p. 2, cols. 3,4, advert.
- 3) N.M. 17 July 1890, p. 2, col. 2, advert.
- 4) N.M. 17 Sept. 1898, p. 6, col. 2, advert.
- 5) N.M. 10 Aug. 1894, p. 3, col. 5, "Miss Macintyre in Durban."
- 6) N.M. 26 Sept. 1887, p. 3, col. 3, "Saturday's Concert".
- 7) N.M. 17 Oct. 1887, p. 3, col. 7, "Saturday's Concert".
- 8) N.M. 18 Aug. 1887, p. 8, cols. 1,2, advert.
- 9) N.M. 2 March. 1888, p. 3, col. 5, "Mrs. Richard's Farewell Benefit Concert".
- 10) N.M. Supplement, 18 Nov. 1891, p. 1, col. 1, "Miss Cheron's Concert."
- 11) N.M. 27 Jan. 1892, p. 2, col. 7, advert.
- 12) N.M. 22 March 1892, p. 5, col. 8, "Miss Cheron's Concert!"

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Mrs. Richard (Virginie Cheron) had the most extensive operatic repertoire of all Durban singers in the last century. In the early days of her career she sang songs from The Bohemian Girl (Balfe) and Maritana (Wallace). In 1886 she sang one of the great favourites of operatic sopranos, "Robert, toi que j'aime"²⁾ - also a favourite of Miss Julie Albu in 1890,³⁾ Margaret Macintyre in 1894⁴⁾ and Alice Scrivener in 1898.⁵⁾ Mrs. Richard sang "Dove song" from Mozart's Le Nozze di Figaro,⁶⁾ and "Qui la voce sua soave" (Elvira's Mad Scene from Bellini's I Puritani)⁷⁾ in the year 1887, and in the same year Agatha's aria "Leise, leise, fromme Weise" from Der Freischütz (Weber);⁸⁾ the recitative and aria "E Strano" and "Ah fors'è lui che l'anima" from La Traviata (Verdi) in 1888;⁹⁾ "P-èl Raggio lusignier" from Semiramide (Rossini) in 1891;¹⁰⁾ "O mio Fernando" from La Favorite (Donizetti),¹¹⁾ "Sor vergin verzon" from I Puritani (Bellini) and "The Shadow Song" ("Ombra leggiara") from Dinorah (Meyerbeer) in 1892.¹²⁾

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- 1) N.M. 10 April 1899, p. 5, col. 7, "Madame Albani".
 - 2) N.M. 17 March 1886, p. 2, cols. 3,4, advert.
 - 3) N.M. 17 July 1890, p. 2, col. 2, advert.
 - 4) N.M. 17 Sept. 1894, p. 6, col. 3, advert.
 - 5) N.M. 10 Aug. 1894, p. 3, col. 6, "Miss Macintyre in Durban".
 - 6) N.M. 28 Sept. 1887, p. 3, col. 3, "Saturday's Concert".
 - 7) N.M. 17 Oct. 1887, p. 3, col. 7, "Saturday's Concert".
 - 8) N.M. 18 Aug. 1887, p. 2, cols. 1,2, advert.
 - 9) N.M. 2 March. 1888, p. 3, col. 5, "Mrs. Richard's Farewell Benefit Concert".
 - 10) N.M. Supplement, 18 Nov. 1891, p. 1, col. 1, "Miss Cheron's Concert."
 - 11) N.M. 27 Jan. 1892, p. 2, col. 7, advert.
 - 12) N.M. 22 March 1892, p. 5, col. 2, "Miss Cheron's Concert."

Her husband, Avon Saxon, was more at home in light opera; but in 1892 he sang with Mrs. McCullum the famous duet "Là ci darem la mano" from Don Giovanni (Mozart)¹⁾ and with Miss Cheron in 1893 the duet "The manly heart that love desires" from The Magic Flute.²⁾ To Avon Saxon should be given at least some of the credit for rescuing Sullivan's Ivanhoe from oblivion; for it was he who sang the song "Ho, Jolly Jenkin" at the first London production of the opera in 1891; after which it came into the repertoire of every good baritone.³⁾ Allen Hawes, another highly accomplished amateur musician and actor sang this same song in Durban in 1891, so impressively that he was associated with it as much as he was with the playing of the part of Koko in The Mikado (Gilbert and Sullivan) in later years.⁴⁾ Another of the favourite duets sung by Avon Saxon and Miss Cheron was "Of faery wand had I the power" from Maritana (Wallace).

"Là ci darem la mano" was sung in 1893 by the visiting singers Marie Stefani and G. Verdi both of whom sang in the "Miserere scene" from Il Trovatore (Verdi) in the same year.⁵⁾ Another operatic duet which was popular in the nineteenth century was "The moon hath raised her lamp" from The Lily of Killarney (Benedict), sung by the tenor Charles Beaumont and the baritone H. T. Davies in 1895. From Maritana (Wallace) comes the duet "Grieving Mother", sung by Mrs. Atkinson and Miss Hunter in 1894⁶⁾ and by Miss Ada Forrest⁷⁾

1) N.M. 12 July 1892, p. 3, col. 3, "Popular Concert".

2) N.M. 12 June 1893 p. 3, col. 3, "Saturday's Entertainment".

3) See p. 13.

4) N.M. 7 May 1891, p. 3, col. 3, "Our Amateurs in Comic Opera".

5) N.M. 13 March 1892, p. 2, col. 4, advert.

6) N.M. 20 May 1895, p. 3, col. 5, "First Trebelli Concert".

7) N.M. 12 Nov. 1894, p. 3, col. 3, "Durban Horticultural Society Exhibition".

and Miss L. Kennard in 1892 when they were both pupils at the Convent Ladies' High School.¹⁾

Operatic tenors still win favour with the singing of "La donna è mobile" from Rigoletto (Verdi) as they did in the last century. One of the first to sing it publicly in Durban was Hirwen Stack of the Standard Operetta Company at an "operatic concert" in the Theatre Royal in March 1892.²⁾

Other items in the programme were:

"Ever thine" from <u>The Old Guard</u> (Planquette)	Miss Annie Leaf.
"Forget not to Forget" from <u>Boccaccio</u> (Suppé)	Miss Annie Leaf.
"Look with thine eyes into mine" from <u>La Cigale</u> (Audran)	Walter Browne.
"What the Dickey Birds say" from <u>Erminie</u> (Jakobowski)	Charles Archer.
"There is a flower that bloometh" from <u>Maritana</u> (Wallace)	Hirwen Stack.
Trio: "Turn on, old Time" from <u>Maritana</u> .	
Duet: "Doubt not" from "La Cigale" (Audran)	
Scenes from <u>Paul Jones</u> (Planquette) and <u>The Blind Beggars</u> (Offenbach).	3)

The opera Maritana (Wallace) is the source of some well-known songs: "Scenes that are brightest" sung by Mrs. Richards (Miss Cheron) in 1887⁴⁾ and by Marie Stefani in 1895;⁵⁾ "Harp in the air" sung by Miss Stanbridge in 1889⁶⁾ and "In happy moments" sung by G. Verdi in 1893.⁷⁾ From

1) N.M. Supplement, 14 Dec. 1892, p. 2, col. 5, "Operatic Concert".

2) N.M. 25 March 1892, p. 3, col. 1, advert.

3) N.M. 25 March, 1892, p. 3, col. 1, advert.

4) N.M. 16 Sept. 1887, p. 2, cols. 3,4, advert.

5) N.M. 13 March 1893, p. 8, col. 4, advert.

6) N.M. 22 July 1889, p. 3, col. 2, "Saturday Night's Concert!"

7) N.M. 13 March 1893, p. 2, col. 4, advert.

The Bohemian Girl the well-known "I dreamt that I dwelt" was sung on many occasions, but was much in vogue about the middle 1890s.

In the last ten years of the century some well-known singers visited Durban. In 1889 and 1890 Clifford Hallé included a few operatic arias in his programme: "Deh! vieni alla finestra" from Don Giovanni (Mozart)¹⁾; and the aria "O Star of Eve" from Tannhäuser (Wagner) which he sang in Italian.²⁾ Charles Santley preferred ballads but at one concert in 1893 he sang the Anvil Song from Philemon and Baucis (Gounod).³⁾ In 1895 Madame Trebelli sang the "Shadow Song" from Dinorah (Meyerbeer)⁴⁾ and the "Polacca" from Mignon (Thomas).⁵⁾ In 1899 another famous soprano Madame Albani sang "Casta Diva" from Bellini's Norma; she also staged the ever-popular Mad Scene from "Lucia di Lammermoor" (Donizetti).⁷⁾ In this year the tenor Lloyd D'Aubigne sang "O Paradiso" from L'Africaine (Meyerbeer)⁸⁾ and "Cielo e mar" from La Gioconda (Ponchiello);⁹⁾ and Miss Lindsay Currie who had just returned from her training

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- 1) N.M. 22 July 1889, p. 3, col. 2, "Saturday Night's Concert".
- 2) N.M. 9 May 1890, p. 3, col. 7, "Classical Concert".
- 3) N.M. 31 July 1893, p. 3, col. 4, "Santley's Visit to Durban".
- 4) N.M. Supplement, 31 May 1895, p. 1, col. 2, "Second Trebelli Concert".
- 5) N.M. Supplement, 23 May 1895, p. 1, col. 1, "Third Trebelli Concert".
- 6) N.M. 27 May 1898, p. 3, col. 7, "Madame Albani".
It was nearly every soprano's ambition to sing "Casta Diva".
Perhaps the first to sing it in Durban was Anna Bishop. (N.M.
15 Feb. 1876, p. 2, col. 5, "Madame Anna Bishop's Concert.")
- 7) N.M. 10 April 1899, p. 5, col. 7, "Madame Albani".
- 8) N.M. 11 April 1899, p. 7, col. 7, "Madame Albani".
- 9) N.M. 13 April 1899, p. 9, col. 7, "Albani's Concert".

in England sang "Batti, batti" from Mozart's Don Giovanni
 at one of her concerts.¹⁾

There was also a marked preference for songs from the operettas: "Lullaby", "A Soldier's Life" and "Past and Future" from Erminie (Jakobowski); "With such a dainty dame" from Dorothy (Cellier); "I've only one" from The Old Guard (Planquette) and "Take a pair of sparkling eyes" from The Gondoliers (Gilbert and Sullivan). The "Letter Song" from Rip van Winkle (Planquette) was often sung by Miss Cheron. Three other favourites from the light operettas were: "At eventide" from Yalka (Chassaigne), "Look with thine eyes into mine" from La Cigale (Audran) and "With joy in my heart" from Les Cloches de Corneville (Planquette).

As in the earlier years acquaintance with some of the famous operas of the early nineteenth century was aided more by the playing of the melodies than by the singing of them by those who had the necessary vocal technique. Selections and overtures parading some of the more memorable tunes were played at every kind of concert, whether in the Town Hall, in the Town Gardens or in a church house. The old favourites among the operatic overtures were still played in the last years of the century. Even today the overtures to Lacmè (Hérold), William Tell (Rossini), Fra Diavolo (Auber), Tancredi (Rossini) and Macanille (Auber) can still be heard. In the year 1891 selections from Les Huguenots (Meyerbeer), La Sonnambula (Bellini), La Fille du Régiment (Donizetti), Norma (Bellini), Don Pasquale (Donizetti), Faust (Gounod) and The Bohemian Girl (Balfe) all appeared regularly on band programmes. Of these the

1) N.M. 2 Aug. 1899, p. 7, col. 6, "Viardot-Lemaire Concert".

Overture to La Fille du Regiment (Donizetti) was a special favourite.

By playing overtures and selections on many occasions visiting military bands contributed towards a general stimulation of operatic taste. The Band of the 85th Regiment played selections from The Pirates of Penzance¹⁾ (Gilbert and Sullivan) in the Trafalgar Hall in July 1881; the Band of the 58th Regiment played selections from Les Cloches de Corneville²⁾ (Planquette) in April 1882 and helped to make these operas familiar to the public before they had actually been produced in Durban. Operas that were beyond the scope of amateur and visiting companies were also introduced to the public through band performances of the overture or selections from the opera. In 1882 the 28th Welsh Regiment played selections from I Puritani³⁾ (Bellini) and the Overture to Don Giovanni (Mozart). In June of this year the Band of the 41st Regiment played selections from the opera La Favorita⁴⁾ (Donizetti). In 1885 the Band of the Natal Government Railways played selections from the opera Mosè in Egitto (Rossini), the overture to Nabuccodonosor (Verdi) and selections from Der Freischütz⁵⁾ (Weber). In 1885 the Band of the 6th Inniskilling Dragoons played selections from Aida (Verdi) in combination with the orchestra of the Durban Philharmonic Society.⁶⁾ In 1897 the Band of the Royal Dublin Fusiliers played selections from Il Pagliacci (Leoncavallo), and brought a little more Wagner to Durban with selections

1) N.M. 2 July 1881, p. 2, col. 3, advert.

2) N.M. 3 April 1882, p. 3, col. 3, "Band Performance in the Town Gardens".

3) N.M. 3 June 1882, p. 2, col. 6, "The Banquet to Mr. John Robinson".

4) N.M. 14 June 1882, p. 3, col. 2, "The Congregational Bazaar".

5) N.M. 6 July 1885, p. 3, col. 1, "The Railway Concert and Ball".

6) N.M. 17 March 1886, p. 2, cols. 3,4, advert.

from The Flying Dutchman, Lohengrin, Tannhäuser and The Mastersingers of Nuremberg.¹⁾

In the last years of the century selections from some of the light operettas were often played; especially Manteaux Noirs (Bucalossi), Falka (Chassaigne) and Cox and Box (Burnand and Sullivan).

The Durban Philharmonic Society generally included operatic selections in their programmes: Il Trovatore (Verdi) in 1882,²⁾ Der Freischütz (Weber), Masaniello (Auber), Faust (Gounod) and the Overture to Martha (Flotow) in 1883;³⁾ and on various occasions in 1883 and 1884 the Overtures to two of the many forgotten operas by Henry Bishop: Guy Mannering and Rob Roy. In 1885 the Philharmonic Orchestra played selections from Carmen (Bizet) and Lohengrin (Wagner); and in 1886 the Overtures to Le Nozze di Figaro (Mozart), Lucia di Lammermoor (Donizetti), Boccaccio (Suppe), The Merry Wives of Windsor (Nicolai), La Dame Blanche (Boieldieu) and Stradella (Flotow). In 1887 they played selections from Don Giovanni (Mozart) and Le Nozze di Figaro (Mozart); in 1888 the Overture to The Magic Flute and Le Nozze di Figaro. All that was popularly known of Wagner's Tannhäuser was the March; and this was first played by the Durban Philharmonic Society orchestra in 1888. The visiting Maritzburg Orchestral Society played the Overture to The Magic Flute (Mozart), the Overture to L'Italiana in Algeri (Rossini) and selections from Robert le Diable (Meyerbeer) in 1885.⁴⁾

Without a full band or orchestra these overtures and

1) N.M. 5 July 1897, p. 4 col. 6, "Saturday's Military Concert".

2) N.M. 24 April 1882, p. 3, col. 3, "The Durban Philharmonic Concert".

3) N.M. 16 April 1883, p. 3, col. 3, "Durban Philharmonic Society's Concert".

4) N.M. 23 March 1885, p. 2, cols. 1, 2, advert.

selections were still playable as arrangements for other instruments. An instrumental combination with the piano^{-forte} or harmonium as a solid background was used for the rendering of operatic selections. But two players would suffice, thus making possible any of the following instrumental combinations: a piano^{-forte} duet on one piano^{-forte} or on two, a duet for violin and piano^{-forte} or for piano^{-forte} and organ, piano^{-forte} and flute, or piano^{-forte} and harmonium. Excerpts from Rigoletto (Verdi) were rendered in a piano^{-forte} arrangement at Miss Hart's concert in 1882,¹⁾ and as a duet for violin and piano^{-forte} at the Congregational Mutual Improvement Society concert in 1883.²⁾ The Airs from La Sonnambula (Bellini) were played as a pianoforte duet at the Durban Philharmonic Society concert in September 1884.³⁾ The practice of playing overtures and operatic selections on an organ is to be met with as early as 1881 when selections from Norma (Bellini) were played as a duet for piano^{-forte} and organ at the St. Matthias Parsonage Concert.⁴⁾ In 1889 soon after the renovation of the Wesleyan Church organ in West Street Mr. C. J. Mathven played the Pilgrims' Chorus from Wagner's Tannhäuser.⁵⁾ In 1898, after the opening of the Town Hall organ, Alfred Day played some of the better known operatic overtures: Mirille (Gounod), Faust (Gounod), Oberon (Weber), William Tell (Rossini), selections from Cavalleria Rusticana (Mascagni), and the Bridal March from Lohengrin (Wagner). Mr. Macdonald, the Borough Organist, played

1) N.M. 29 June 1882, p. 2, col. 3, advert.

2) N.M. 28 Aug. 1883, p. 3, col. 1, "Miscellaneous Entertainment".

3) N.M. 15 Sept. 1884, p. 3, col. 7, "Berea Concert".

4) N.M. 17 June 1881, p. 3, col. 3, "Concert at Stamford Hill."

5) N.M. 25 March 1889, p. 4, col. 3, "Wesleyan Church Organ Recital".

the "prize Song" from The Mastersingers of Nuremberg (Wagner) in 1898.

It was common practice to play operatic selections on several pianofortes. An arrangement of a portion of Fidelio (Beethoven) for four pianofortes (eight hands) was played in 1889 at a concert given in the Philharmonic Hall by Mrs. Atkinson and her pupils. At the same concert there was a performance of the Overture to Zampa (Hérold) for eight hands. But it was more usual for overtures and selections from the operas to be played in four-handed arrangements for two pianofortes.

Of all instruments the violin is perhaps the best substitute for the human voice. In 1887 Reményi played selections of airs from Les Huguenots (Meyerbeer), and M. Jonquier, the Durban violinist, played Sarasate's selections from Faust (Gounod) and Mignon (Thomas). Flute and pianoforte arrangements from the famous operas were played in 1890 by Alexander Milligan who also played excerpts from Faust (Gounod) and Don Giovanni (Mozart).

The most advanced stage in the development of operatic taste in Durban came in 1898 when the German pianist Friedenthal, who was evidently an enthusiastic Wagnerian, played excerpts from some of Wagner's large-scale music dramas. He played pianoforte transcriptions of the storm scene and the Helmman's song from The Flying Dutchman; and a few excerpts from The Ring of the Nibelung, including "The Fire Music" and "The Ride of the Valkyries"; and this, in view of the impossibility of having the operas performed or the excerpts played by a suitably large orchestra, was all that could be hoped for at the time.

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- 1) N.M. 13 May 1899, p. 3, col. 3. "Durban Academy of Music"
 2) N.M. 20 July 1898, p. 5, col. 7. "Herr Friedenthal's Recital".

CHAPTER FOURTEEN

CHORAL MUSIC AND CHOIRS; SONGS, GLEES AND SINGERS
1881 - 1900.

The taste for operas and operettas, and especially the better-known arias and songs from them, was greatly stimulated by touring professional actor-musicians recently arrived from Europe. As several of the operettas performed in Durban had only just completed a successful run in London Durban's taste in this kind of entertainment was almost up-to-date. Choral singing, on the other hand, was practised by amateurs who were somewhat restricted by conventionality. In earlier chapters ¹⁾ it has been shown that choral music in Durban started in the churches. Here some of the music from the standard oratorios was performed as much in the spirit of a devotional exercise as for the fine quality of the music itself; and since the churches helped to establish the early choral societies they also passed on to them a repertoire derived mainly from four oratorios: Handel's Messiah and Judas Maccabaeus, Haydn's The Creation and Mendelssohn's Elijah.

Even after the formation of the Durban Philharmonic Society ²⁾ church choirs were still proving their musical resourcefulness. During the 1880s they were often actively engaged in producing choral works or portions of them. When the organ of the West Street Wesleyan Church was opened on 13 January 1881 the choir gave a choral concert including in their programme part of Haydn's First Mass in B flat, the

1) See Chapters Five and Eleven.

2) See Chapters Four and Five.

Anthem "Glory to God" (Pergolesi), "Round about the starry throne" from Handel's Samson, the "Hallelujah" chorus from Handel's Messiah, and a work which was generally described as Mozart's "first" motet, "Splendente te, Deus".¹⁾ A similar occasion was the opening of the new organ at the Smith Street Congregational Church on 7 May 1885, when the choir sang the "Hallelujah" chorus from Handel's Messiah and "The Heavens are telling" from Haydn's The Creation.²⁾ When the Berea Presbyterian Church held a sacred concert in aid of the organ fund on 5 November 1888³⁾ the choir of 50 voices sang hymns, anthems and selections from Handel's Messiah.⁴⁾ This programme was so well patronized that it was repeated at the Congregational Church in Smith Street on 3 November 1888. Another sacred concert, or "service" as it was called, in aid of the organ and choir fund was held at St. Paul's Church on 23 December 1889. On this occasion excerpts from Mendelssohn's Elijah and St. Paul were sung by the church choir⁵⁾ conducted by Mr. Otto Siedle. The Congregational Church in Smith Street held a sacred concert in aid of the organ fund on 14 October 1890, Mr. Crane conducting the choir of 60 supported by a string orchestra in a performance of A. R. Gaul's Cantata The Holy City and Mendelssohn's setting of the 42nd Psalm.⁶⁾ Sometimes Nonconformist choirs joined forces to give choral concerts. In June 1888 the choirs of the Smith Street and Berea Congregational Churches combined for a performance of

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- 1) N.M. 15 Jan. 1881, p. 3, col. 1, "The Wesleyan Concert".
 2) N.M. 28 April 1885, p. 3, col. 2, "The Congregational Church Concert".
 3) N.M. 6 Nov. 1888, p. 3, col. 3, "Sacred Concert".
 4) N.M. 6 Nov. 1888, p. 3, col. 3, "Sacred Concert".
 5) N.M. 20 Dec. 1889, p. 3, col. 7, advert.
 6) N.M. 16 Oct. 1890, p. 4, col. 3, "Sacred Concert".

Mendelssohn's Athalie.¹⁾

Of all the choral works suitable for church performance during Holy Week Stainer's Crucifixion has been considered the most manageable. It was first sung in Durban by a choir of 17 conducted by Mr. W. H. Brickhill at St. Paul's Church on 16 April 1889, together with Mendelssohn's Hear my Prayer.²⁾

Generally speaking, Durban church choirs were numerically strong. In 1896 St. Thomas's Church on the Berea could muster between 30 and 40 voices for a performance of Mendelssohn's Hear my prayer at the conclusion of the evening service on 1 November. The same choir sang Stainer's Crucifixion in the Town Hall on 13 April 1897 when Charles Hoby conducted the performance; the orchestral accompaniment was arranged by himself.³⁾

The Diamond Jubilee Year of 1897 encouraged some large-scale choral efforts: the Wesleyan Sunday School Union held a "sacred musical festival" in the Town Hall on 17 June with a choir of 300 children's voices conducted by a Mr. J. H. Nicholson; under the direction of Otto Siedle a Musical Thanksgiving was held on 20 June by the Durban Musical Association Choir, augmented on this occasion by several church choirs; and as part of the Jubilee celebrations the St. Joseph's Catholic Church choir conducted by Mr. A. Hawes performed Haydn's D minor (Imperial) Mass.⁴⁾⁵⁾⁶⁾⁷⁾

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- 1) N.M. 14 June 1886, p. 2, col. 5, advert.
 2) N.M. 18 April 1889, p. 4, col. 1, "Sacred Concert".
 3) N.M. 31 Oct. 1896, p. 2, col. 2, advert.
 4) N.M. 9 April 1897, p. 4, col. 1, advert.
 5) N.M. 10 June 1897, p. 4, col. 1, advert.
 6) N.M. 19 June 1897, p. 6, col. 4, advert.
 7) N.M. 21 June, 1897, p. 4, col. 2, "Mass at St. Joseph's Church".

A fairly extensive repertoire of choral works was built up by the Durban Philharmonic Society under MacColl between 1881 and 1888.¹⁾ They started their career with Handel's Judas Maccabaeus, Mozart's Twelfth Mass and Handel's Messiah; all three works being already familiar to most Durban singers. Then followed, in 1882, The May Queen (Sterndale Bennett), Zadock the Priest (Handel) and Mendelssohn's eight-part setting of Psalm No. 2. It was also in 1882 that the Society gave a full performance of Mendelssohn's Elijah²⁾ at Durban's first great choral concert in the Theatre Royal. In 1883 they performed Rossini's Stabat Mater, and, for the first time in Durban, Haydn's The Creation in full.³⁾ In the same year they made acquaintance with Handel's Saul.

To these standard works were added several that are now almost forgotten: Gounod's Gallia (composed at the time of the Franco-Prussian War), Beethoven's The Ruins of Athens Op. 113, Niels Gade's The Crusaders, the two humorous cantatas The Jackdaw of Rheims and John Gilpin (both composed by a certain George Fox), van Bree's Cantata for St. Cecilia's Day, and A. J. Romberg's Lay of the Bell.

Handel's Messiah was kept in rehearsal for annual performance and the work was performed in its entirety for the first time in Durban on 22 December 1885.⁴⁾

In 1887, Queen Victoria's Jubilee Year, the Society performed Handel's Acis and Galatea, Mendelssohn's The First Walpurgis Night, Stanford's The Revenge and Stainer's Jubilee Cantata Triumph of Victoria. In this year Handel's Samson came into their repertoire of choral works.

1) See Chapters Five and Nine.

2) See p. 199.

3) See pp. 76 and 200.

4) See pp. 81 and 207.

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1) See Chapters Five and Nine.

2) See p. 199.

3) See pp. 76 and 200.

4) See pp. 81 and 207.

To the above repertoire Francis Crane's Durban and Berea Choral Society added little: Stainer's St. Mary Magdalen in 1891, Mendelssohn's St. Paul in 1894 and Mendelssohn's Athalie, the first performances of which were given by Mr. Macdonald's Durban Musical Association.

The D.M.A. added to the existing repertoire several old and new works: Flag of England (Sir Frederick Bridge), Christmas Eve (Gade), The Golden Legend (Sullivan), Lauda Sion (Mendelssohn) and Mr. Macdonald's Children of the Sword. Through rehearsal the new Association became acquainted with Parry's Blest pair of sirens. On 6 October 1900 they performed the whole of Coleridge-Taylor's Hiawatha about six months after the first London performance on 22 March.¹⁾

Excluding Handel's Messiah which was sung, played and listened to with deep reverence from beginning to end, the various choral works referred to in the foregoing paragraph held the public interest with a few favourite choruses, duets and arias, some of which were: "The Heavens are telling" and "Now Heaven in fullest glory" from The Creation (Haydn); "See the conquering hero" and "Sound an alarm" from Judas Maccabaeus (Handel); "Swell the full chorus" from Solomon (Handel); "Great Dagon has subdued his foe" and "Honour and arms" from Samson (Handel); "Gujus animam" and "Pro peccatis" from Stabat Mater (Rossini); "O ruddier than the cherry" from Acis and Galatea (Handel); "O rest in the Lord" and "If with all your hearts" from Elijah (Mendelssohn); "O Gladsome light" from The Golden Legend (Sullivan).

The D.P.S. adopted the practice of performing individual numbers from more than one oratorio in a single programme,

1) See pp. 109 and 243.

thus offering a suitable selection of choruses, duets and solos in place of a full performance of one large work. Such a concert took place on 16 July 1885. The programme included the following items:

Aria: "Pro peccatis" (Rossini) O. Siedle

Selections from Mendelssohn's Elijah:

Chorus: "He watched over Israel"
Aria: "O rest in the Lord" Miss Hoffman.
Chorus: "He that shall endure to
the end"

Selections from Mendelssohn's Hymn of Praise:

Aria: "He counted all your
sorrows" Wallis Short.
Chorus: "All ye that cried unto
the Lord"
Duet and
Chorus: "I waited for the Lord" Misses. Hunter.
and Atkinson.
Duet: "My song shall be" Mrs. Atkinson,
Mr. Short.

Selections from Handel's Messiah:

Choruses: "Lift up your heads"
"Hallelujah"
"By Man came also"
"Even so in Christ"
"Worthy is the Lamb"
Aria: "I know that my Redeemer"
"The Trumpet shall sound" Mrs. Atkinson.
Mr. Strecker. 1)

Large choral societies in Durban could muster 200 voices, though the average strength was about 150. Yet even this number could not easily be maintained, and the tendency was for choirs to reach an optimum of 40, which was quite adequate for all choral work, and small enough for individual singers to feel that they were making a useful contribution. In the last decade of the century there was an extraordinary variety of choirs. In 1893 as many as ten choirs competed in one section of the Eisteddfod:

1) N.M. 20 July 1885, p. 3, col. 2. "Philharmonic Society's Concert".

Durban and Berea Choral Union.
 Durban Male Voice Choir.
 Natal Male Choir.
 Durban Married Choir.
 Durban Single Choir.
 Durban Married Ladies Choir.
 Durban Single Ladies Choir.
 Convent Young Ladies Choir.
 St. Paul's Choir.
 Durban Presbyterian Choir. 1)

Many hundreds of songs were advertised and sold in the Durban music shops in the last 20 years of the nineteenth century.²⁾ Some of them had been popular in the early years of Durban's history and were still being sung at the end of the century: "The Death of Nelson" (Braham), "Anchor's Weigh'd" (Braham), "I fear no foe" (Pisauti), "The Lost Chord" (Sullivan), "The Distant Shore" (Sullivan), "The Message" (Blumenthal), "My Queen" (Blumenthal), "Simon the Cellarer" (Hatton), "The Village Blacksmith" (Weiss), "The White Squall" (Barker), "Waiting" (Millard), "The Blind Girl to her harp" (Glover), "Il Bacio" (Arditi), "Bay of Biscay" (Davy), "Home sweet home" (Bishop), "Lo, here the gentle lark" (Bishop), "The Yeoman's Wedding" (Poniatowski), "Kathleen Mavourneen" (Crouch) and "Caller Herrin" (Gow).

Other songs came before the public through amateur concerts and either remained to be cherished for many years or failed initially to capture the interest of the public. So much depended on the singer. Thus one of Hatton's best songs, "To Anthea", was neglected in Durban, perhaps through an early indifferent rendering. Sir Henry Bishop's fame as a song-writer still leaned comfortably on "Home sweet home"

1) N.M. 3 Aug. 1893, p. 3, col. 3, "The Elsteddfod".

2) P. Davis and Sons whose "Music Repository" was in West Street, inserted many advertisements of songs, opera scores, dances and various pieces. One such advertisement offered "over 10,000 songs and pieces to select from". (N.A. 10 Feb. 1882, p. 1, col. 4, advert.)

and "My pretty Jane", the popularity of the latter being due to the famous English tenor Sims Reeves. But besides these two songs Bishop's "Should he upbraid" was often sung in the closing years of the century. The most popular of the songs of J. L. Molloy - now almost forgotten as a song-writer - was the waltz song entitled "Oh how delightful"; one of the first to sing it in public was Mrs. Atkinson at a concert in March 1881.¹⁾ Two other songs by Molloy were in the standard repertory of song: "The Kerry Dance" and "London Bridge".

Balfe set to music some of Longfellow's poems. One of the best known is "The arrow and the song". This was sung by Mr. Fiske, a baritone, in January 1882.²⁾ Mrs. Wheeler must have been one of the first in Durban to sing F.H. Cowen's "The Better Land" at a concert in April 1882.³⁾ In June 1882 Mr. Fiske sang Watson's "Powder Monkey", and at the same concert Stephen Adams' "The Midshipmite". Mrs. Atkinson sang Bishop's "Tell me my heart", which enjoyed a few years of popularity.⁴⁾ The visiting baritone Signor Restivo sang Balfe's "The heart bowed down" at his concert in the Berea Schoolroom in December 1882. One of the earliest performances of Testi's "Goodbye" was by Miss Kate Hoffmann at the D.P.S. concert in April 1883.⁵⁾ In July 1883 Miss Hoffmann sang Gounod's "There is a green hill", a sacred song which, though much in vogue in the last century, could never rival Horsley's hymn tune.⁶⁾ About this period Otto Siedle used to sing

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- 1) N.M. 11 Mar. 1881, p. 3, cols. 1,2, advert.
 - 2) N.M. 21 Jan. 1882, p. 3, col. 4. "St. Cyprian's Concert!"
 - 3) N.M. 5 April 1882, p. 3, col. 3, "Tonight's Concert!"
 - 4) N.M. 19 June 1882, p. 3, col. 6. "The Bazaar Concert".
 - 5) N.M. 16 April 1883, p. 3, col. 3. "Durban Philharmonic Society's Concert".
 - 6) N.M. 7 July 1883, p. 2, col. 3, advert.

Tito Mattei's "Oh, oh, hear the wild winds blow"; and Wilson's "Thy sentinel am I". At a farewell concert to Mr. T. Baines in April 1884 he joined this gentleman in the singing of "Excelsior" (Balfe),¹⁾ a song which became so hackneyed that it can no longer claim the respect of concert audiences.

The prolific song-writer Ciro Pinsuti wrote the song "Tis I" which Mr. W. F. Diamond sang in June 1884 at a D.P.S. concert. "Liddle" by the same composer was sung with violin obbligato by Miss Duffill²⁾ at a D.P.S. Concert in October 1884. Mr. Wallis Short sang Pinsuti's "Trusty and True" at a D.P.S. concert in August 1884; and one of the best known of all Pinsuti's songs, "Queen of the Earth", in October 1885 at a benefit concert to Mrs. Richards.³⁾

The songs of F. H. Cowen were becoming popular in Durban about 1884. One of them "The Children's Home", was sung by Mrs. Manisty in July in the Berea Hall.⁴⁾ About this time too, Sullivan's songs were much in vogue: "The Lost Chord" and "The Distant Shore" were already very popular; "Looking back" and "Orpheus and his Lute" were being sung about the year 1883; "Once again" in 1884; "My dearest heart" in 1885; "Let me dream again" and "Thou art passing hence my brother" in 1885; the latter being sung by Wallis Short at a concert in the Philharmonic Hall in December 1885; it remained a great favourite in Durban for many years.

One of the forgotten song-writers of the period was Pontet composer of "Carissimi" and "Big Ben". The latter

1) N.M. 7 April 1884, p. 3, col. 6, "Benefit concert to Mr. Thomas Baines".

2) N.M. 28 June 1884, p. 4, col. 7, "The Philharmonic Society's Concert".

3) N.M. 3 Oct. 1885, p. 2, col. 3, advert.

4) N.M. 3 July 1884, p. 3, col. 3, "Concert Tonight".

was sung in Durban in 1885. Another was Bonheur whose "Clang of the hammer" and "First in the Field" were sung by Wallis Short in 1885. Blumenthal's reputation as a song writer rested on more than the three songs "The Message", "My Queen" and "The Requital"; he was the composer of "Across the far blue hills Marie", "Boatman's Song", "When we are parted", all of which were known to Durban amateurs about the year 1886.

The song writer S. Adams may still be remembered by his "The Star of Bethlehem" and "The Holy City", both of which became favourites about the year 1890. He wrote many other songs one of the best known being his "The Maid of the Mill".

"Lo, here the gentle lark" belongs to that category of spectacular coloratura drawing-room song of which Bishop wrote several. It may have been Miss Cheron who made popular in Durban "The Pretty Mocking Bird" by the same composer. She sang it in 1886, and the famous Trebelli in 1895.¹⁾

The enormous sale for songs composed by so many quite untinguished, now forgotten English song-writers of the last century appears to have excluded the songs of the famous song-writers of other nations. Schubert was almost unknown on Durban concert platforms. His "Ave Maria" was sung in 1885 by a Miss King.²⁾ "The Wanderer" was sung by Mr. W. C. Carmichael in August 1887 when the great violinist Reményi provided a *viola obbligato*.³⁾ The famous "Serenade" was sung by Mr. Lagerwall at the Masonic Hall Addington in

1) Another favourite song of Trebelli's was "Dear Heart" by Tito Mettel.

2) N.M. 29 April 1885, p. 3, col. 1, "Parsonage Fund Concert!"

3) N.M. 18 Aug. 1887, p. 2, cols. 1, 8, advert.

1888, with a violin obbligato played by Mr. E. Sander.¹⁾
 There is however some indication of what was considered "good taste" in singing. In April 1889 Mrs. Atkinson offered a music scholarship to the value of one year's free tuition open to any of her pupils who were over 17 years of age. The competition was intended mainly for girls. All competitors were required to sing a recitative which Mrs. Atkinson had chosen from Handel's Messiah and Mendelssohn's St. Paul, and to choose any one of the following songs and arias: "But the Lord is mindful" (Mendelssohn), "Heaven and Earth" (Pinsuti), "Tear Drops" (Schubert), "Whither?" (Schubert), "The Three Wishes" (Pinsuti), "The Sailor's Grave" (Sullivan), "The Nightless Land" (Pinsuti), "So shall the lute and harp awake" (Handel), "O rest in the Lord" (Mendelssohn), "Waiting" (Millard), "The first violet" (Mendelssohn) and "The last milestone" (Pontet)²⁾ - a list which reveals that among teachers of singing there must have been an awareness of something better than many of the songs that were being sung at concerts. Clifford Halle sang Schubert's "Erl King" at a concert in July 1889 and Schumann's "When gazing in thy lovely eyes". Remenyi's Concert in the Theatre Royal at the end of December 1889 included two Schubert songs "Hedge Roses" sung by Miss Gimbar, and the "Serenade" sung by Miss Lowe. At the same concert Wallis Short sang Schumann's "I ne'er will roam from thee" and A. Rubinstein's "O fair and sweet and holy"³⁾. Other Rubinstein songs were sung by Wallis Short at Miss Cheron's concert in November 1891: "Good Night" and

1) N.M. 20 June 1888, p. 2, cols. 5,6, advert.

2) N.M. 9 April 1889, p. 4, col. 1, "Music Scholarship"

3) N.M. 1 Jan. 1890, p. 3, col. 4. "Mr. Remenyi's Concert".

"Thou'rt like unto a floweret"; and in addition the song "Widmung" by Franz,¹⁾ Otto Siedle sang Schumann's "The Two Grenadiers" in May 1894.²⁾

This tendency towards a greater catholicity of taste in songs did not exclude from programmes some of the many short-lived songs composed by the English song-writer Maud Valerie White, the best known of which was "The sea hath its pearls" sung by Wallis Short at a concert in December 1890.³⁾ Hope Temple, an Irish lady, wife of the French composer André Messager, wrote many songs which were sung in Durban during the last decade of the century. Another lady song-composer was the Italian singer Marietta Piccolomini best known for her "Whisper and I shall hear", first sung in Durban about July 3.⁴⁾

A more varied taste in song is evident in the last six years of the last century. In 1895 several songs by the Italian conductor and song-writer Mascheroni were being sung in Durban: "Ave Maria", "For all eternity", and "A soldier's song". Schumann's "Widmung", Schubert's "Die Junge Nonne", and "Fischerweise"; Brahms' "Mein Liebe ist grün" and two of his "Volkslieder" were all sung at a concert in the Town Hall in August 1895 by Madame Fillunger, a soprano who toured South Africa with Sir Charles and Lady Hallé.⁵⁾

Some of the old favourites were still appearing in programmes, especially in the War years of 1899 and 1900 when

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- 1) N.M. Supplement, 16 Nov. 1891, p. 1, col. 1. "Miss Cheron's Concert".
 2) N.M. Supplement, 3 May 1894, p. 1, col. 4. "Benefit Concert!"
 3) N.M., 1 Jan 1890, p. 3, col. 4. "Mr. Reményi's Concert!"
 4) N.M., 10 July 1893, p. 3, col. 4. "Maritzburg Orchestral Society".
 5) N.M., 17 Aug. 1895, p. 6, col. 4. "Second Hallé Concert".

the desire to return to the old familiar tunes may have influenced musical taste. In 1899 and 1900 concert singers were still singing "The Blue Bells of Scotland", "Come into the garden Maud", "Queen of the Earth", "The Lost Chord", "Rock'd in the cradle of the deep", "I'll sing thee songs of Araby" (Clay), "The Message", "My Queen", "Children's Home", "Yeoman's Wedding", "Holy City", "Best of All" (Moir) and "Rose softly blooming" (Spohr). Some of them are still sung today and have therefore become part of the body of English folk song.

During the years 1881 to 1900 there were a few attempts to resuscitate glee-singing as a musical diversion in its original English style of performance using only male voices. In March 1881 a group of singers: Messrs. McNeil, Noble, Cullingworth and Teague,¹⁾ and in July a similar group Messrs. Noble, Cullingworth, Watt and Plummer²⁾ performed in Town, on the Berea, and in Verulam. They called themselves the "Orpheus Glee Club" or the "Orpheus Glee Party". Under this latter name they performed in 1885 with the following members: Messrs. C. Buchan, H. King, W. H. Brickhill, J. M. Cullingworth. What they sang were really part-songs, such as "Labsow's Wild Hunt" (Weber), "Soldier's Farewell" (Klücken), "Beware" (Hutton), and "Where art thou, beam of light" (Benedict).

There was a "Berea Glee Club" in 1886, which was, in fact, a small male-voice choir consisting of eight members: Messrs. Short and Powys (first tenors) Messrs. Cullingworth and Crane (second tenors) Captain Zades and Mr. Bentley (first basses) Messrs. Brickhill and Siedle (second basses).

1) N.M. 11 March 1881, p. 2, cols. 1,2, advert.

2) N.M. 8 July 1881, p. 2, col. 3, advert.

The exclusion of male altos indicated a break with traditional English glee-singing. They were conducted by Francis Crane and as a choir they rendered the part-songs "The Warrior's Song" (Hatton), "Tar's Song" (Hatton) and "Beauteous Clouds" (Werner).¹⁾

So-called "glee parties" were formed by the members of a church choir and usually consisted of two ladies and two gentlemen. In April 1891, however, four members of the St. Paul's Church choir formed a male quartet and sang glees at a concert in St. Paul's Schoolroom.²⁾ The choirs of the Anglican Church of St. Matthias at Stamford Hill, and St. Cyprian's in Town formed glee parties who sang at concerts organized by these churches. At the Berea Road Congregational Church Friday concerts in 1881 a glee party usually contributed a group of glees and part-songs.³⁾

Glees and part-songs were sung by a number of small choirs in Durban: Miss Alice Hart's ladies' choir of 1882;⁴⁾ a ladies' choir at the Convent School in 1886;⁵⁾ the Zulu Choir of 1892-1893;⁶⁾ and Crane's Male Voice Choir of 1893.⁷⁾ The Saxon Glee Singers who visited South Africa in 1895 were mainly a quartet of male voices, three of whom had sung in English Cathedral choirs. One of them was a male alto, a Mr. Albert Ftwistle, who had sung in Lichfield Cathedral and in

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- 1) N.M. 8 Feb. 1886, p. 8, col. 1. advert.
N.M. 6 Feb. 1886, p. 8, cols. 3,4. advert.
- 2) N.M. 4 May 1891, p. 3, col. 1, "Concert: St. Paul's School".
- 3) N.M. 25 April 1881, p. 3, col. 7 "Berea Friday Popular Concerts".
- 4) N.M. 29 June 1882, p. 2, col. 3. advert.
- 5) N.M. 30 June 1886, p. 3, col. 7, "Mid-Winter Vacations".
- 6) N.M. 15 March 1893, p. 3, col. 3, "A Native Entertainment".
- 7) N.M. 4 May 1893, p. 3, col. 3, "Jonquier Concert".

St. Paul's Cathedral.¹⁾ Their singing of "Hail smiling morn"
 (Spofforth) in the Town Hall on 14 May 1895 must have been
 one of the last renderings in the Durban of last century of
 one of the gems of glee-writing sung in the traditional
 English style.²⁾

The formation of the Durban Philharmonic Society and the
 rise of choral singing in Durban was another contributory
 cause to the decline of the true art of glee-singing in
 Durban, though the glees themselves were often sung by this
 choir in a choral arrangement.

The D.P.S. choir sang "Blow, blow thou winter wind"
 (Bishop), "When the winds breathe soft" (Webbe) and "From
 Oberon in Fairyland" (Stevens), "Ye spotted snakes" (Stevens),
 "It was a friar of Orders Grey" (Reeve), "Goodnight beloved"
 (Pinsuti) and "Wynkeer Vandunck" (Bishop). For this
 "choral glee-singing" MacColl used either the whole choir or
 a group of 8 to 12 voices.³⁾

Most of the glees sung in Durban from 1881 to 1900
 were of long-standing reputation, written in the late
 eighteenth or nineteenth century. Those most often
 performed were "When the winds breathe soft" (Webbe, several
 by Stevens: "From Oberon in Fairyland", "Cloud Capp'd
 towers" (which was called a part-song in 1890), "Sigh no
 more ladies" (sung as a trio in 1897) and "Ye spotted snakes".
 Bishop's glees were universally popular: "Blow gentle gales",

1) N.M. 30 April 1890, p. 3, col. 3, advert.

2) N.M. Supplement, 18 May 1895, p. 3, col. 6, "Saxon Glee
 Singers".

3) N.M. 21 Aug. p. 2, col. 7, "Durban Philharmonic Society".
N.M. 2 Sept. p. 3, col. 3, "The Philharmonic Society's
 Concert".

"Blow blow thou winter wind", "Sleep, gentle lady", "Hail to the chief" and "Bid me discourse".¹⁾ Hatton's most popular glees in Durban were "Softly fall the shades of evening", "Beware", "The Indian Maid", "When evening twilight" and "Absence". The most popular of Kücken's glees was "Soldier's farewell". Besides these there are a number of glees which because of their popularity over many years still keep alive the names of the obscure composers who wrote them: "Awake Aeolian lyre" (Danby), "Hail smiling morn" (Spofforth), "Banish O Maiden" (Lorenz), "My Heather Hills" (Oakey), "Here in cool grove" (Mornington) and "All among the barley" (Stirling).

Though the term "glee" went out of fashion and the old glees were often referred to as part-songs, there were some very popular compositions sometimes placed in the category of glees: Pinsuti's "Goodnight beloved", "Tell me Flora", Barnby's "Sweet and low" and Pearsall's "O who will o'er the Downs so free?"

1) Sung as a trio by Miss Cheron, Miss Katherine Timberman and Avon Saxon in 1896. (N.M. 4 Dec. 1896. p. 5, col. 6, "The Saxon-Cheron Pupil Concert".)

CHAPTER FIFTEEN

ORCHESTRAL AND CHAMBER MUSIC1881 - 1900.

All orchestras are needed for the adequate performance of choral works the taste for choral music in Durban may be said to have stimulated an interest in orchestral music. In the absence of a properly constituted orchestra, pianofortes, harmoniums or organs provided a substitute which, although not entirely satisfactory, did help to keep the performance of a large choral work intact.

The people of Durban were deprived of acquaintance with the great orchestral music of the late eighteenth and nineteenth centuries because the early Durban Orchestras had neither numerical strength nor technical proficiency for the satisfactory performance of these works. Organists sometimes played arrangements of orchestral works: for instance, Mr. G. T. Varley played the Second Movement from Beethoven's Fifth Symphony on the organ of the West Street Wesleyan Church at a recital on 13 January 1881.¹⁾

With the formation of the Durban Philharmonic Society in May 1881²⁾ Mr. G. Monhaupt should be given the credit for the first serious attempt to build up and train a symphony orchestra. He relinquished the post of conductor soon afterwards and Duncan MacColl became the first regular orchestral conductor in Durban, making his debut in this capacity in September 1881 when he conducted the Durban Philharmonic Orchestra (about 15 players) at a concert in the

1) N.M. 15 Jan. 1881, p. 3, col. 1, "The Wesleyan Concert".

2) See pp. 73 et seq.

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1) N.F. 16 Jan. 1881, p. 3, col. 1. "The Wesleyan Concert".

2) See pp. 73 et seq.

Trafalgar Hall in September 1881. The "very good flute and clarinet playing" was due to Mr. Lyons, clarinetist, and Mr. M¹⁾nder, flautist. The favourite orchestral pieces in 1881 were a number of popular overtures. The Overtures to Fra Diavolo (Auber) and The Caliph of Bagdad (Boieldieu) were perhaps the first two pieces of their repertoire, to which, in 1882, they added "Fanfare Militaire" (Ascher), March from the oratorio Eli (Costa), Overture to Poet and Peasant (Suppe), "War March of the Priests" from Athalie (Mendelssohn),²⁾ Orchestral selections from Tancredi (Rossini), Overture to Guitta Ladra (Rossini), Overture to Martha (Flotow), and various operatic selections. They played the Overture to Samson (Handel) in August 1883.³⁾ Another great favourite was the "Coronation March" by Kretschmar. Their early orchestral repertoire, therefore, recalled favourite tunes, mainly from well-known operas and oratorios. The first attempt to play a symphony (or rather a portion of one) was in 1884 when the D.P.S. Orchestra played two movements from Haydn's Symphony No. 94 in G (Surprise);⁴⁾ the second was in August 1884 when they played the first and third movements of Mozart's Symphony No. 41 in C (Jupiter) - one of those rare occasions when almost the entire programme was devoted to instrumental music:⁵⁾

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- 1) N.M. 19 Sept. 1881, p. 3, col. 3, "The Philharmonic Society's Concert".
 - 2) N.M. 24 April 1882, p. 3, col. 3, "The Durban Philharmonic Society's Concert".
 - 3) N.M. 5 June 1882, p. 2, col. 4, advert.
 - 4) N.M. 31 Aug. 1882, p. 2, col. 7, "Durban Philharmonic Society".
 - 5) N.M. 11 Aug. 1883, p. 3, col. 1, "Philharmonic Society's Concert".
 - 6) N.M. 28 June 1884, p. 2, col. 7, "The Philharmonic Society's Concert."

Coronation March (Kretschmar)
 Selection: Lucia di Lammermoor (Donizetti)
 Mazurka: "L'Union Artistique"
 Song: "Trusty and True" (Pinsuti) Mr. Short.
 Fantasia: "Alpine Songs" (with cornet solo)
 (Michaelis)
Allegro and Minuetto from the Jupiter Symphony
 (Mozart)
 quadrilles: "St. George's Lancers".
 Song: "Scenes that are brightest" Miss Stewart.
 (Maritana)
 Piano Solo: Concertstück (Weber)
 Overture: William Tell (Rossini)
 Recit. and Aria: "Infelice" (Verdi) Mr. Siedle.
 Quick March: "Fanfare Militaire" (Ascher)
 Transcription: "Lorely" (Neuvadha)
 Turkish March from The Ruins of Athens
 (Beethoven)
 National Anthem.

The newspaper comment on this programme - that there was
 "too little vocal music" ¹⁾ - is an indication that instrumental
 music was slow to make an impression on concert-goers who had
 been accustomed to so much vocal music in the past; and also
 that the standard of orchestral playing did not make listening
 altogether congenial. Above all, good players were needed.
 When MacColl and his amateurs combined with the Band of the
 41st Regiment in a performance of Beethoven's Symphony No. 1
 in C Op. 21 on 13 November 1884, the press comments were
 more favourable:

"If there was a fault it lay in the music
 being too good for a mixed audience". ²⁾

This statement at least acknowledged the rightful place of
 the best orchestral music in concert programmes.

Military bands and their conductors did much to encourage
 an interest in instrumental music. In April 1885 the
 Maritzburg Orchestral Society under Mr. Rowlandson, who was

1) N.M. 30 Aug. 1884, p. 3, col. 3. "The Philharmonic
 Society Concert".

2) N.M. 15 Nov. 1884, p. 3, col. 5. "The Horticultural Society
 Promenade Concert".

also the conductor of the Band of the 41st Regiment, brought to Durban for the first time Haydn's Symphony No. 101 in D. (The Clock), and Mozart's Overture to The Magic Flute.¹⁾

On 13 June 1899 at Mr. Macdonald's benefit concert the Band of the King's Royal Rifles conducted by Frank Tyler played one of Grieg's Peer Gynt Orchestral Suites, and Haydn's Symphony No. 45 in F sharp minor (Farewell).³⁾

Yet military bands were largely to blame for introducing a number of descriptive fantasias into their programmes. The Band of the 41st Regiment used to give performances of "The Smithy in the Forest" by Eilenburg with its different movements: "Night in the Forest", "Approaching Dawn", "Village Bell strikes five", "The Cock announces the approaching day", "Panorama", "Morning Hymn", "The Smithy". A similar composition was "A hunting scene" by Bucalossi, with its "Early morning" (Allegro Marcia), "The Meet" (Moderato), "On the Scent" - "The Run" (Tempo di Galop), "Full Cry", "Return Home". Both works were played at a Band Concert in December 1884. Another of these descriptive fantasias was "Gipsy Life" by le Thiere, which was played by the Band of the 13th Hussars at a promenade concert in May 1885. Occasionally the Durban Philharmonic Orchestra indulged in these narrative works which took the form of a fantasia on popular national tunes; for example, "A Voyage Round the World".³⁾ Such music was popular in Victorian times. The countless performances of the Overtures to William Tell (Rosent) and Light Cavalry (Sonne); and the popular organist's

1) N.M. 20 April 1858, p. 3, col. 1, "Orchestral Concert".

2) N.M. 16 June 1899, p. 8, col. 7, "Mr. Macdonald's Benefit Concert."

3) N.M. 16 May 1887, p. 1, cols. 1, 2, advert.

tour de force called The Storm (Lemmens) may have misled many people into believing that all music should have this narrative and descriptive intention.

A much beloved work in the last century was Chopin's Marche Funèbre movement from the Sonata in B flat, which was played by bands, orchestras, pianists and organists, whether for a solemn occasion or not. The Durban Philharmonic Society Orchestra played it in July 1885 as a tribute to Miss Duffill the young organist who died on 16 June,¹⁾ and it was often played by the German pianist Albert Friedenthal who visited Durban in 1898.

A taste for orchestral music was encouraged in a few of the Durban Schools where pupils played in the school orchestra. In December 1886 at the Young Ladies' Collegiate Institution a string orchestra trained by Messrs. E. Howlett and M. Ferranti performed Corelli's "Sonata Op. 2", Beethoven's Romance in G. Op. 40, Schubert's "Serenade" and Mozart's "Trio No. 3 in B flat major".²⁾ The Durban High School with Charles Hoby as Music Master had their own orchestra of about 11 players.³⁾ A small "orchestra" consisting of two pianos,⁴⁾ a violin and a cello played the Overture Yingal's Cave (Mendelssohn) at a concert at the Convent Hall on the occasion of the Farewell Concert to Sister Mary Gertrude. A string orchestra, mainly pupils assisted by a few professional musicians, performed at the Berea High School on 8 June 1900 when part of

1) N.M. 20 July 1885, p. 3, col. 2. "Philharmonic Society Concert".

2) N.M. 23 Dec. 1886, p. 3, col. 4. "Christmas Vacation". It is difficult to identify the two works by Corelli and Mozart.

3) See p. 128.

4) See p. 242.

Haydn's "Symphony No. 5" was played. In the same programme was the Concerto in D minor for three piano^{-fortes} and string orchestra (J. S. Bach), and the Piano^{-forte} Concerto in C minor (Mozart).¹⁾

The "Durban Orchestra" (i.e. the Durban Orchestral Society) of 1888 under Eberlein had 30 players. They played incidental music from Rosamunde (Schubert), the Coronation March from Le Prophète (Meyerbeer);²⁾ movements from Haydn's "Symphony in G" (probably the Surprise); movements from Mendelssohn's Third Symphony;³⁾ two movements from Mozart's Symphony No. 41 in C. (Jupiter),⁴⁾ and Beethoven's Symphony No. 1 in C Op. 21.⁵⁾

The Orchestra of the Durban Choral and Orchestral Union under the joint conductors Messrs. C. Hoby and F. Crane used to play the old favourites "Fanfare Militaire" (Ascher),⁶⁾ Ballet Music from Rosamunde (Schubert) and the "Morgenblätter" Waltz (Strauss). The Durban Orchestral Association of 1895 under the conductor Mr. T. J. Grant had a similar repertoire, to which they added "Dances from Henry VIII" (E. German), Selections from Faust (Gounod) and Beethoven's Symphony No. 1 in C Op. 21. Like other orchestras in Durban they played such popular numbers as "A life on the ocean wave" (Binding),⁷⁾ "Amoretentanz" (Gung'l) and March from Le Prophète (Meyerbeer). Retondo's orchestra of the year 1896 played Beethoven's First Symphony, Mendelssohn's "Cornelius" March, March from

1) See p. 139.
The Haydn Symphony must have been either Le Matin or The Miracle.

2) N.M. 18 Sept. 1888, p. 3, col. 2. "Concert".

3) N.M. 19 Dec. 1888, p. 3, col. 4. "Last Night's Concert".

4) N.M. 27 June 1889 p. 3, col. 4. "Subscription Concert".

5) See p. 217.

6) N.M. 7 Aug. 1894, p. 2, col. 3,4, advert.

7) N.M. 17 June 1895, p. 3, col. 3. "Popular Orchestral Concert".

Le Prophète (Meyerbeer), Pizzicato from Sylvia (Delibes),
 Selections from La Cigale (Audran) and the Dances from
Henry VIII (E. German).¹⁾ The D.M.A. under their conductor
 R. H. Macdonald in 1896 played Beethoven's First Symphony,
 Overture to Richard III (German), Overture to Mireille (Gounod)
 and the Jubel-Ouverture Op. 99 (Weber) in 1897. They also
 attempted the first movement of Beethoven's Symphony No. 5
 in C minor Op. 67 with about 35 players.²⁾ In the year 1899
 the Durban Orchestral Society under the conductor F. Proudman
 played (with about 30 players) the Overture to Le Philtre
 (Auber), the first movement from "Symphony in B flat" (Haydn),
 Selections from Iolanthe (Gilbert and Sullivan)³⁾ and, during
 the year 1900, Selections from Utopia Ltd. (Gilbert and
 Sullivan), the Overture to Don Giovanni (Mozart), movements
 from Mozart's Symphony No. 41 in C (Jupiter), the Overture
 to La Sirène (Auber) and Invitation to the Waltz (Weber). The
 Bijou Orchestra under Mr. E. Lezard played light overtures,
 marches and selections of national airs.

The first efforts to perform standard orchestral works
 were frustrated by the scarcity of really good players. But
 there were a few capable string players who made possible
 satisfactory performance of some of the standard chamber
 works of the late eighteenth and early nineteenth centuries.
 A Haydn trio⁴⁾ was performed at a Bazaar Concert on 8 July 1881
 by Messrs. E. A. Platt (piano) Behrenda (violin-
 for cello) and Richards
 (violin). The various movements were separated by a number

1) See p. 230.

2) See p. 237.

3) N.H. 11 Dec. 1899, p. 7, col. 4, "Orchestral Concert".
 It is not known which of Haydn's ten symphonies in the
 key of B flat this happened to be.

4) Not specified in the programme.

of interspersed glees, songs, piano^{-forte} solos and readings.¹⁾ In August 1885 three good instrumentalists, Mrs. Beviss (pianist) Mr. M. Ferranti (violinist) and Mr. E. Howlett (cellist) played Haydn's Piano^{-forte} Trio No. 1 in G major in the Philharmonic Hall.²⁾ Other musicians grouped themselves into chamber ensembles. In October 1885 at the Philharmonic Hall Mr. Rowlandson (clarinet), Mr. Duffill (viola) and Mrs. MacColl (piano^{-forte}) played the Mozart Trio in E flat (K.498).³⁾ On 30 February 1886 a Haydn quintet for piano^{-forte} and strings was played at Mrs. Beviss's concert in the Town Hall. The players were Mrs. Beviss, Messrs. M. Ferranti, E. Howlett, Sanders and Greer.⁴⁾ Chamber concerts were held at the Young Ladies' Collegiate Institution. At one of these in May 1886 Miss Greenacre (violin-cello), Miss Grant (violin) and Miss Lamport (piano^{-forte}) played two movements from Haydn's Trio No. 9 in B flat major.⁵⁾ The travelling string players Messrs. Walther, Ramsden and Boman gave chamber concerts in the Philharmonic Hall in December 1886. At their first concert on 7 December they played Beethoven's Serenade for violin-cello and viola Op. 8, and, with Mr. Sanders to complete the quartet, Mozart's Quartet No. 15.⁶⁾ These three players were joined by Mrs. MacColl in a performance of Mendelssohn's Pianoforte Quartet in F minor Op. 2 at another concert on 15 December:⁷⁾ and by Miss Hunter (piano^{-forte}) in a performance of part of Haydn's String Quartet in C major

1) N.M. 9 July 1881, p. 6, col. 3, advert.

2) N.M. 18 Aug. 1885, p. 2, col. 4, advert.

3) N.M. 3 Oct. 1885, p. 2, col. 3, advert.

4) N.M. 13 Feb. 1886, p. 2, col. 1, advert.

5) N.M. 3 May 1886, p. 3, col. 2, advert.

6) N.M. 7 Dec. 1886, p. 3, col. 2, advert.

Perhaps the Mozart Quartet was K 173, the last of the early quartets. See A. Einstein, Mozart: his character, his work (Cassell 1946) p. 172 et seq.

7) N.M. 14 Dec. 1886, p. 2, col. 5, advert.

(Emperor) at a concert in the Berea Hall on 25 December when they also played Beethoven's Trio in C minor Op. 9 No. 3.¹⁾

In 1887 Reményi joined the local string-players for the performance of string quartet movements from the works of Haydn, Schubert, Mozart, Boccherini and Beethoven.²⁾ In 1889 a string ensemble consisting of local musicians, Messrs. M. Ferranti (violin), E. Jackson (cello) and Mrs. MacColl (piano),³⁾ played the slow movement from a Mendelssohn trio.

In 1890 the Durban Chamber Music Society was formed through the efforts of Messrs. Walther and Charles Hallé. Others interested in the society were Messrs. E. Jackson and E. Howlett (both string-players) and a recent arrival from Johannesburg, Mr. Moray Maclean, a pianist. The programme showed a fairly even balance between vocal and instrumental items. Their one and only public concert was held in the hall of the Ladies' Collegiate Institution in Russell Street and included a performance of Rubinstein's Trio Op. 52, and a piano, quartet arrangement of the Beethoven Septet Op. 20. Songs were sung by Charles Hallé and violin solos played by Walther. The two piano, solos played by Moray Maclean were Nocturne in E major Op. 31 (Schumann) and Prelude and Fugue in C major by J. S. Bach.⁴⁾ After 1891 nothing more was heard of the society until its revival in 1897.⁵⁾

1) N.M. 24 Dec. 1886, p. 2, col. 5, advert.

2) N.M. 18 Aug. 1887, p. 2, cols. 1, 2, advert. They were well-known pieces arranged for string quartet and included "Ave verum" (Mozart) and Minuet (Boccherini).

3) N.M. 14 Oct. 1889, p. 3, col. 2, "Saturday Night's Concert!" It may have been the one in D minor, Op. 49.

4) N.M. 2 Feb. 1891, p. 3, col. 4, "Chamber Music Society". Probably No. 1 of the "Forty-eight".

5) See p. 90.

In 1894 F. Israel, a violinist, organized a series of chamber concerts the first of which was held in the Congregational Hall Musgrave Road on 17 March when he had the assistance of a number of wind-players for a performance of movements from Beethoven's Septet Op. 20. ¹⁾ At the second concert in Town on 28 April 1894 Weber's Piano, ^{-forte} Trio Op. 63 for violin, viola and piano, ^{-forte} was performed by Mr. Israel and Mr. and Mrs. Jonquier. In the same programme the first movement of Beethoven's Violin Concerto Op. 61 was played by Mr. Israel and Miss Phillips (piano). ^{-forte} A benefit chamber concert for Madame Jonquier took place in the Berea Hall on 12 June 1894. The programme included two movements from a ^{-forte} Piano Trio by Mendelssohn. ³⁾ For the same concert a small chamber orchestra of six players had been mustered: two violins, a ^{viola} viola, a cello, a double-bass and a flute. The work they performed was nothing more interesting than the "Stephanie Gavotte" by Czibulka. ⁴⁾ Mr. Israel's third chamber concert in the Congregational Hall Musgrave Road on 14 June 1894 consisted mainly of songs.

Most of these chamber concerts provided a selection of songs, piano, ^{-forte} solo, violin and piano, duets, trios and quartets. Otto von Booth, the violinist, gave just such a concert on 26 June 1894. ⁵⁾

Mr. Israel's "grand concert" of 3 November 1894 offered an odd assortment of music:

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- 1) N.M. 19 March 1894, p. 3, col. 3, "Chamber Concert".
 - 2) N.M. 30 April 1894, p. 3, col. 1, "Chamber Concert".
 - 3) Either Op. 49 or Op. 66.
 - 4) N.M. 6 June 1894, p. 3, col. 4, advert.
 - 5) See p. 226.

String Quartet: (Schubert)	Mr. E. Sander, Capt. Taylor, Messrs. F. Israel and E. Jackson. Mr. O. Siedle.
Song: "Bedouin Love Song" (Pinsuti)	
Duet (two violins): from Op. 40 (Mazas)	Miss Florence Dalomb and Mr. F. Israel.
Song: "Where'er you go" (Somerset)	Miss Alexander.
Viola Solo: "The Prayer" (R. Israel)	Mr. F. Israel.
Anthem: "Daughter of Zion"	Choir of the Presbyterian Church.
String Quartet: (Beethoven)	(Players as above).
Song: "Once" (Harvey)	Mr. O. Siedle.
Violin Solo: "Souvenirs de Pyrenees" (Alard)	Mr. F. Israel.
Piano Solo: "Polka de la Reine" (Raff)	Miss Nellie Phillips.
Song: "Dawn" (Somerset)	Miss Alexander.
Violin Solo: "Faust" (Sarasate)	Mr. F. Israel.
Anthem: "Radiant Morn"	Choir of the Presbyterian Church.

1)

Another chamber concert, mainly vocal, was arranged by Mr. G. C. Macfarlane in the Masonic Hall Smith Street, on 9 November 1894. On this occasion a Beethoven Trio for two flutes and piano was performed by Messrs. F. C. Hollander and Clement Child, and Miss S. M. Adams (piano).

It was not often that string quartets were performed. Mr. F. Israel did more than any other musician in Durban to encourage the playing of the standard works in this category. The Israel family whose home was in Bloemfontein had formed their own quartet, and one report states that during a tour of South Africa in the early part of 1895 they had played about 150 string quartets by the great masters. Eventually Mr. Israel returned to Durban, but it is apparent that very little chamber music was performed in Durban during his absence

1) N.M. 5 Nov. 1894, p. 3, col. 2, "Mr. Israel's Concert".
The string quartets were not specified.

2) N.M. 12 Nov. 1894, p. 3, col. 4, "Chamber Concert".
The Beethoven Trio was probably an arrangement from a string or piano trio.

3) N.M. Feb. 1895, p. 6, col. 3, "Man in the Moon".

between 1895 and 1898. On 6 December 1898 Schumann's Quintet Op. 44 was performed in the Presbyterian Hall, Manning Road, by Mrs. Don, Mrs. Proudman, Miss Andrews, Mr. Proudman, Mr. Jackson, and at the same concert Mrs. Don, Miss Andrews and Mr. Jackson played a Trio for piano, ^{-forte} violin and violin by Raff. ¹⁾ On 29 August 1899 a "Classical Chamber Concert" was given in the Masonic Hall, Smith Street, by Messrs. Otto von Booth, W. J. Abeleven, F. Israel and E. Jackson: they played Schubert's String Quartet in E flat, ^{-forte} and Godard's Piano Trio in F Op. 72. ²⁾

Until the arrival of Miss Alice Hart in 1882 recitals of serious piano ^{-forte} music were almost unknown. At her concert in January 1882 she played a "Grand Polonaise" by Chopin, and "Rigaudon" by Raff, and one of her own compositions entitled "Joyous Thoughts". ³⁾

For her second recital in April 1882 Miss Hart included Weber's "Rondo brillante" (La Galette in E flat Op. 62, besides two of her own compositions "Ostrich Dance" and "Scherzo in A flat minor". ⁴⁾ Mrs. MacColl played Schubert's Impromptu in A flat Op. 90 at a D.P.S. Concert on 5 September 1882. ⁵⁾ Gerald Thies, the accompanist to the visiting singer Bredel, played piano ^{-forte} solos at her concerts in the early part of 1883: the Fantasia Impromptu in C sharp minor (Chopin), and a number of lesser compositions including "The Last Hope" by Gottschalk, ⁶⁾ the composer of the popular

1) N.M. 2 Dec. 1898, p. 4, col. 1, advert.

2) N.M. 30 Aug. 1899, p. 5, col. 7. "Chamber Music Concert" The Schubert String Quartet must have been Op. posth. 135 No. 1. See O. E. Deutsch, Schubert: Thematic Catalogue of all his works in chronological order, (J. M. Dent and Sons Ltd. 1951) p. 87.

3) N.M. 5 Jan. 1882, p. 3, col. 4, "Miss Hart's Concert". See p. 197.

4) See p. 197.

5) See pp. 198, 199.

6) See p. 200.

"Pasquillade" which Miss Alice Hart often played. In July 1883 Miss Duffill, better known as an organist, played Beethoven's sonata in D major (Pastorale) Op. 28.¹⁾

If Miss Alice Hart was the first in Durban to give a full piano^{-forte} recital, Mr. J. C. Dunster, conductor of the Maritzburg Philharmonic Orchestra, was the second. He visited Durban in July 1883 and offered a very extensive repertoire from the works of Beethoven, Weber, Mendelssohn and Chopin. At a concert in the Congregational Schoolroom on 4 August 1883 he played:

Gavotte in B flat (Dunster)
 Fantasia in C (Handel)
 Three Lieder (Mendelssohn)
 Andante in F (Beethoven)
 Rondo in E flat (Weber)
 Sonata in F minor (Appassionata) Op. 54 (Beethoven)
 Polonaise Brillant in E flat (Chopin)²⁾

These recitals catered for small select audiences: most people preferred the superficial pianistic flourishes of Thalberg's variations on "Home Sweet Home" which was still being performed in 1886, and the piano^{-forte} arrangements of tunes from the operas. It was the ambition of nearly every serious pianist to play Chopin, the most performed of all his works at this time being the Grand Polonaise in E flat. Other favourite composers for the pianist were Hummel (whose Rondo in E flat was often performed by Mrs. Bevis) Dussek, and Weber; the latter's Concertstüek in F Op. 79 was played as a piano^{-fort} solo at the D.P.S. Concert on 28 August 1884, probably by Mrs. MacGill.⁴⁾ Weber's "Rondo Brillante" in E flat Op. 62

1) N.M. 7 July 1883, p. 2, col. 3, advert.

2) N.M. 7 Aug. 1883, p. 2, col. 5, "A Pianoforte Recital".

3) N.M. 13 Feb. 1886, p. 3, cols. 1,2, advert. See p. 209.

4) See pp. 203, 204.

was played by Miss Watson at a D.P.S. concert in May 1885.¹⁾

Pianistic taste about the year 1885 is revealed by the following items which were played at Mrs. Bevis's "evening concert" in the Philharmonic Hall on 22 August 1885:

Concert Mazurka Polonaise (Schulhoff)	Miss Alice Jonsson.
"La Gazelle" (Wollenhaupt)	Miss Watson
"Moonlight" Sonata (Beethoven) (i.e. Sonata in C sharp minor Op. 27 No. 2)	Mrs. Bevis.
Rondo in D major (Kozart)	Miss Bertie Cheron.
Tambourin (Raff)	Miss Chivers.
Musical Sketch: "Durham Chimes" (Alice Bevis)	Mrs. Bevis.
Grand Polonaise (Chopin)	Mrs. Bevis. 2)

There were frequent performances of Mendelssohn's "Songs without Words", Beethoven's Sonata Op. 13 (Pathétique), the Andante con variazioni from Beethoven's Op. 86 and the Sonatinae of Clementi; all of which were being played by students of the piano ^{-forte} in 1886.

One of the first performances of a piano ^{-forte} concerto was by Mrs. MacColl in April 1882 when she played as a solo two movements from a "concerto in G minor" (probably Op. 25 by Mendelssohn) at a D.P.S. concert. A remarkable feat for those days is that she played it all from memory.³⁾ On 4 November 1886 she played the "Allegro Movement" from a Mozart Concerto described vaguely as the "Second Concerto"; this time with the orchestra. This therefore was the first time in the history of Durham that a concerto was attempted with an orchestra.⁴⁾ At the same concert a Mrs. Hope (who was also a harpist) played "Fantasie" by Chopin; and the same composer's Scherzo in B minor at a concert in November

1) See p. 206.

Miss Watson became Mrs. O. Siedle.

2) N.M. 15 Aug. 1885, p. 2, col. 4, advert.

3) See p. 198.

4) N.M. 3 Nov. 1886, p. 2, col. 3, advert.

1)
1888.

Until the year 1886 Mrs. Beviss might have been considered the premier solo pianist of Durban. Her capabilities and musical taste are suggested in the following list of works which she performed at the "Tableaux Vivants" presented in the Philharmonic Hall on 23 November 1886:

Lieder ohne Worte Op. 30 (Mendelssohn)
 Valse Op. 64 No. 2 (Chopin)
 Polonaise in A Op. 40 No. 1 (Chopin)
 Lieder ohne Worte No. 18 (Duetto) (Mendelssohn)
 Nocturne Op. 15 No. 2 (Chopin)
 Characteristic Sketch (Alice Beviss)
 Tarentelle in F minor (W. Macfarren)
 Schummerlied (Schumann)
 La Gazelle Op. 23 No. 2 (H. A. Wollenhaupt)
 Sonata (Corelli)
 Adagio from Sonata Pathétique (Beethoven)
 Old English Carol "The First Nowell"
 Minuet from Orpheus (Gluck) 2)

Mrs. Beviss helped to popularize Beethoven's Sonata Op. 27 No. 2 (nearly always referred to as the "Moonlight"). Herr Eberlein played it in December 1887 "with explanatory remarks" read by Mr. Hillier.
3)

In 1889 Herr P. Sander was in Durban and joined Messrs. Walther, Charles Hallé and Eberlein in a concert at the Theatre Royal in July. He played for the first time in Durban Liszt's Hungarian Rhapsody No. 2.
4)

About November 1890 Mr. Moray Maclean arrived from Johannesburg with the violinist Otto von Booth and seems to have introduced to Durban the piano works of Brahms.
- for -
At his first concert with Otto von Booth in November 1890

1) H.M. 14 Nov. 1888, p. 3, col. 6, "Concert".
The Chopin "Fantasia" was probably his Fantasy in F minor Op. 49.

2) See p. 212.

3) See p. 214.

4) See p. 218

he played a Brahms Rhapsody and an Étude in C minor by Chopin.¹⁾ Maclean appeared at a concert of the Durban Chamber Music Society on 31 January 1891, when he played Novelette in E Major Op. 21 (Schumann) and a Prelude and Fugue in C major (Bach).²⁾

-forte
Piano recitals did not become accepted as part of Durban's musical life until Roger Ascham, the blind pianist and organist from Port Elizabeth, inaugurated a number of recitals, the first of which took place in the Town Hall on 30 June 1891, when only 70 people were present. On that occasion he played:

Sonata in A flat Op. 26 (Beethoven)
"Silber Quelle" (Mason)
Tanz aus Jölater Op. 17 (Grieg)
Hungarian Rhapsody No. 2 (Liszt)

and in addition works by Chopin, Chaminade and two of his own compositions.³⁾ Ascham gave a recital at the Young Ladies' College on 7 July when he played Liszt's Concert Study in D flat, the same composer's arrangement of Bach's Organ Fantasia and Fugue in G minor, and other compositions by Raff and Rubinstein.⁴⁾ He returned to Durban exactly a year later and gave recitals in St. Joseph's Hall including in his programmes Beethoven's Sonata in G sharp minor Op. 27 No. 2, Grieg's Norwegian Dances played as a duet with Miss Nightingale and the first Durban performance of Liszt's Concerto No. 1 in E flat (with Miss Nightingale playing the orchestral transcription on a second piano⁵⁾ forte).

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- 1) N.M. 17 Nov. 1890, p. 3, col. 3, "Concert Violin and Pianoforte Recital"
The Brahms Rhapsody was probably one of the two in his Op. 79.
- 2) N.M. 2 Feb. 1891, p. 3, col. 4, "Chamber Music Society".
- 3) See p. 221.
- 4) See p. 221.
- 5) Liszt was the height of fashion for aspiring virtuoso pianists.

Ascham also played works by Moszkowski and Henselt, and invariably several of his own. His interpolation of an "original cadenza" in Liszt's Second Hungarian Rhapsody annoyed one music critic:

"To interpolate anything into an acknowledged masterpiece is to our thinking pure vandalism, and unworthy of an artiste of Mr. Ascham's ability". 1)

But the pause and direction "cadenza ad lib." was offered by Mr. Ascham as ample justification for what he had done. Mr. Ascham must have been one of the first in Durban to play the popular "Liebesträume No. 3".

By 1892 real piano ^{-forte} music was becoming very popular. Mendelssohn's Andante and Rondo Capriccioso (or Rondo Capriccioso Op. 14) had been played a few times before 1892, and was already popular before Miss Bessie Beart played it in September. 2) Chopin's compositions were always welcome, especially the Waltzes, Nocturnes and Mazurkas. Mr. Jonquier ^{-forte} in 1893 played a variety of piano works but showed a preference for Chopin. A novelty at one of his concerts was a solo for the left hand only - an arrangement of "Home Sweet Home" by GUMMERT. 3) The works of Moszkowski were favourites of his. He also played (with an orchestra) Weber's Concertstück in F Op. 79. At the same concert Miss Nightingale played a few works by Schubert. 4)

In the early months of 1898 Mrs. Day, a pianist and the

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- 1) N.M. 12 July 1892, p. 3, col. 6. "Popular Concert".
The practice is now accepted for this work.
- 2) N.M. 19 Sept. 1892, p. 3, col. 6. "Saturday's Concert".
- 3) N.M. 15 May 1893, p. 2, col. 7. "Benefit Concert".
- 4) N.M. 23 June 1893, p. 3, col. 2. "The Jonquier Concert".

wife of the Maritzburg Borough Organist, played in Durban. She appeared on several occasions in the Town Hall with her husband. On 5 January she played Weber's Concertstück in F Op. 79, he providing the orchestral part on the organ.¹⁾ A similar experiment was tried in April 1895 when Moray Maclean played the "Barcarolle" from Sterndale Bennett's Fourth Piano Concerto with Mr. Kunz, the first Durban Borough Organist, playing the orchestral part on the organ.²⁾ Waltham Baker from Port Elizabeth, gave piano recitals in Durban. At one of Trebelli's concerts in May he played Liszt's Hungarian Rhapsody No. 6, besides reviving interest in "Pasquinade" by G. ... At another Trebelli concert in the Town Hall in the same month he played Liszt's Étude de Concert.³⁾

When Sir Charles Hallé visited Durban he played mostly works by Chopin. But at a Concert in the Town Hall on August 1896 he played Beethoven's Sonata Op. 63 (Waldstein).⁴⁾ Anton Strelszki visited Durban with the Cheron-Saxon Concert Company in November 1895. He too played works by Chopin and Liszt.⁵⁾ A programme of one of his concerts given in the Masonic Hall in Smith Street in February 1896 provides another example of the prevailing taste among the more serious listeners:

Prelude and Fugue in E minor (Mendelssohn)
 Sonata in G sharp minor ("Moonlight") (Beethoven)
 Nocturne in B major, Polonaise in G sharp minor,
 Berceuse, Valze, Ballade in A flat (Chopin)
 Novelette in F major (Schumann)
 Nocturne in E major (Tchaikowski)
 Polonaise (Moszkowak.)
 Rhapsody No. 12 (Liszt)⁶⁾

1) N.M. 5 Jan. 1895, p. 3, col. 4, advert.

2) N.M. 5 April 1895, p. 3, col. 7, "Corporation Concert."

3) See p. 227.

4) See p. 228.

5) See p. 229.

6) N.M. 7 Feb. 1896, p. 4, col. 4, "Piano Recital".
 -forte

Baron Himmelstjerna, pianist, composer and conductor, was in Durban in April 1896 and gave a piano recital. Like others he included several of his own compositions: a piece called "Notturmo" and his own transcription of the "Pilgrims' Chorus" from Tannhäuser.¹⁾ In the same year Madame Letowska visited Durban and played part of Beethoven's Sonata in F minor Op. 57 (Appassionata).²⁾ Herr Benno Schoenberger played works by Chopin and Liszt.³⁾

Roger Ascham was very highly praised for his recital in July 1897, when he played:

Sonata in D minor Op. 31 No. 2 (Beethoven)
 Prelude No. 3 (Rachmaninoff)
 Melodie Op. 31 (Moszkowski)

The rest of his programme consisted of a group of his own songs sung by Mr. E. Lowe, and flute solos played by Mr. P. C. Hollander. One newspaper wrote that:

"the whole could have been transferred to a London concert hall".⁴⁾

Except for the piano transcriptions from Wagner's operas Herr Albert Friedenthal brought very little that was not already familiar to serious concert-goers in Durban. In his three recitals he played works by Beethoven, Schumann, Chopin, Liszt, Rubinstein and Grieg.⁵⁾

1) N.M. 16 April 1896, p. 3, col. 5. "Baron Himmelstjerna's Recital". See p. 230.

2) N.M. 22 Dec. 1896, p. 5, col. 6. "Mrs. Letowska's Concert".

3) N.M. 12 Feb. 1897, p. 3, col. 2, advert. See p. 231.

4) N.M. 23 July 1897, p. 5, col. 7, "Pianoforte Recital".

5) N.M. 19 July 1898, p. 5, col. 7, "Herr Friedenthal's Pianoforte Recital".

N.M. 20 July 1898, p. 5, col. 7, "Herr Friedenthal's Recital".

N.M. 26 July 1898, p. 5, col. 7, "Herr Friedenthal's Third Recital".

Two pianists returned to Durban in 1899 after an absence of some years. One was Moray Maclean who was the first pianist to play one of the Brahms piano ^{-forte} sonatas in Durban: ¹⁾ the other was Mrs. MacColl who had been studying music for five years in London. She subscribed to the fashionable taste for Chopin, Liszt and Moszkowski. At the concert which she and Ada Forrest gave in the Town Hall she played Faschingschwank aus Wien Op. 26 by Schumann; ²⁾ and at a concert given by the Durban Orchestral Society in October 1900 she played the solo part in Mendelssohn's Piano ^{-forte} Concerto in D minor Op. 40. ³⁾

So began the regular recitals in Durban given by local and visiting pianists well-stocked with masterpieces by Beethoven, Chopin, Mendelssohn, Schumann, Liszt, and a few more modern works to bring their repertoire up-to-date; but with little Mozart and less Bach.

No virtuoso pianist who visited Durban in the last century had such a world-wide reputation as the violinist Reményi. When he gave recitals in 1887, 1888, 1889 and 1890 he established a basic repertoire of works which future professional violinists in Durban accepted in the spirit of devotion to the great master and also in the spirit of emulation: the two great concertos of Beethoven and Mendelssohn, Spohr's Concerto No. 8 in A minor "in modo d'una scena cantata", Godard's Concerto Romantique in A minor Op. 35, Bach's great Chaconne for solo violin (which no-one else in Durban ever tried to play), a few highly technical Caprices by Paganini, works by Sarasate, and several pieces by

1) N.M. 30 Aug. 1899, p. 5, col. 7, "Chamber Music Concert".
The actual work was not specified.

2) See p. 239.

3) N.M. 15 Oct. 1900, p. 6, col. 3, "Orchestral Society's Concert".

1) Ernst. He charmed his listeners with two pieces especially which may owe their present day popularity to him: Chopin's Nocturne in E flat arranged as a duet for violin and pianoforte and the Pizzicato from the Sylvia Ballet by Delibes. This latter piece he played to excited audiences all over the world and was actually playing it in San Francisco on 15 May 1898 when he fell dead on the concert platform.

Lady Hallé (Wilma Neruda) was the second distinguished violinist to visit Durban, arriving in August 1895. With her husband Sir Charles Hallé at the piano, ^{-forte} she played Beethoven's Sonata in A major Op. 47 (Kreutzer) and Sonata in G Op. 30 No. 3, and she was the first in Durban to play Introduction and Rondo Capriccioso by Saint-Saens. 2)

There were some gifted violinists in Durban between the years 1890 and 1900: Herr Eberlein, Herr Walther, Emil Sander, Lilian Kerr, Ferdinand Israel, Madame Jonquier, Otto von Booth, Eugene Benson and Mrs. Proudman. Yet there were few of the standard violin classics being played at concerts. The concertos of de Bériot and various pieces by his gifted pupil Vieuxtemps sometimes appeared on programmes. Very occasionally there was a sonata by Handel, Mozart or Beethoven. Otto von Booth and Moray Maclean helped to bring the violinist's repertory up to date by playing for the first time in Durban the Andante and Final from Max Bruch's Violin Concerto in G minor, and

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- 1) N.M. 9 Aug. 1887, p. 3, col. 3. "The Reményi Concerts".
N.M. 10 Aug. 1887, p. 3, col. 2. do.
N.M. 11 Aug. 1887, p. 3, col. 2. do.
N.M. 13 Aug. 1887, p. 3, col. 2. do.
N.M. 30 Dec. 1889, p. 2, col. 5, advert.
N.M. 20 Jan. 1890, p. 3, col. 3. "Friday Night's Concert!"
- 2) N.M. 16 Aug. 1895, p. 3, col. 4. "The Hallé Concert".
N.M. 17 Aug. 1895, p. 6, col. 4. "Second Hallé Concert."

Sonata for violin and piano ^{- forte} in G major Op. 78 by Brahms. ¹⁾

Violinists had to sustain the interest of their listeners with such pieces as Legende (Wieniawski), Gavotte from Mignon (Thomas), Romance (Svendsen), Élégie (Ernst), Scène de Ballet (de Bériot) and a multitude of popular tunes and selections from the operas.

1) H.M. Supplement. 28 June 1894. p. 2, col. 3, "Chamber Concert".

CHAPTER SIXTEEN

ORGANS, ORGANISTS AND ORGAN RECITALS.

Organs make an important contribution to musical history, as they provide tangible links with the past. Several of the organs that were installed in Durban churches in the last century are still being played but have undergone transformations by being re-built, renovated, enlarged and modernized. Each organ has its own story to tell.

It is not surprising that there were only a few pipe organs in Durban in the last century. The expense of importing (or building locally) an organ which was to be adequate for choral accompaniments to the church service and resourceful enough for occasional recitals was far too heavy for some of the smaller congregations. Even for the larger communities the purchase of an organ was an addition that had to be curbed for many years until rebuilding or renovation plans for the church had been given priority; in fact, the principal churches of Durban had to wait a quarter of a century before they could afford the luxury of a pipe organ. A large harmonium was generally thought to be the most fitting substitute; and indeed it still is in many churches where the omission of not equipping a church with an organ is to be explained by the prevailing lack of musical sensitivity in the congregation, rather than by an enforced financial stringency.

The earliest Durban organ project of which records are available was initiated by the congregation of the Anglican Church of St. Cypriana, which from 1870 until the opening of the new church in Smith Street in 1881 was a temporary

building situated at 104-108 Commercial Road.¹⁾

In 1875 a building fund was inaugurated for the new church to be erected in Smith Street. The series of concerts arranged by the St. Cyprian's Association had its origin in this building scheme, which included the installation of what was probably Durban's first pipe organ - a tracker organ manufactured by Hele of Plymouth in the year 1875. It was first played at divine service in the Commercial Road building on 30 May 1878²⁾; and transferred to the organ chamber on the north side of the new St. Cyprian's in Smith Street soon after the Consecration Service in May 1881.³⁾ The instrument described as the "new organ at St. Cyprian's" was played at special festival services on 25 September 1892 by the church organist, J. Ferguson Brown. It was not a "new" organ but the original instrument that had been considerably enlarged. The new pipes were imported from a Mr. A. Palmer of London, and the work of construction was undertaken by two Durban men, Messrs. Teague and A. W. Cullingworth. Further improvements were made in 1895 when Mr. W. Kemp renovated the instrument, giving it a new pedal board and two new pedal couplers.⁴⁾

St. Cyprian's Church was pulled down in 1939 and re-erected in Jubilo Road where it stands today. The same organ was installed with electric action in the new Church in 1948. The specification which was evolved in the two stages described above is now as follows:

1) J. H. W. Bullimore, The Story of a Parish 1873-1947; being the history of the Parish of Lower Mgeni, now the Parish of St. James, Stamford Hill (E. P. and Commercial Printing Co. Durban, 1948) p. 15.

2) N.A. 29 May 1878, p. 3, col. 5, "Local and General".

3) N.A. 6 May 1881, p. 3, col. 1, "Consecration of St. Cyprian's".

4) N.A. 30 April 1895, p. 3, col. 5, "St. Cyprian's Organ".

Great: Open Diapason 8'; Gamba 8'; Dulciana 8';
Hohl Flute 8'; Principal 4'; Fifteenth 2';
Mixture 2 ranks.

Swell: Bourdon Tenor C 16'; Open Diapason 8';
Salicional 8'; Vox Angelica 8';
Gedact 8'; Flute 4' (open wood);
Gemshorn 4'; Horn 8'; Oboe 8' Tenor C.

Pedal: Bourdon 16'; Flute 8'; (Violone 16'
prepared for in the console). 1)

The new building of the West Street Wesleyan Church was completed in 1876, and replaced one that had stood on the same site since 1858. As there was no organ in the earlier building provision was made for an organ in the new church which today is known as the Central Methodist Church. The present organ was installed in 1881 three years after the completion of the church. The erection of this organ costing about £1,100 was the most costly enterprise of the kind to be undertaken by any congregation in Natal during the last century.²⁾ This instrument, manufactured by Foster and Andrews of Hull in 1880, has three manuals with a concave and radiating pedal board of two and a half octaves. The original specification was:

Great: Open Diapason (metal) 8'; Gamba 8';
Principal 4'; Harmonic Flute 4';
Twelfth 2 2/3'; Fifteenth 2'.

Choir: Dulciana (metal) 8'; Gedact (wood) 8';
Flauto Traverso (metal) 4'.

Swell: Open Diapason metal 8'; Salicional
(7 wood) 8'; Spitzflöte 4';
Harmonic Piccolo 2'; Oboe 8';
Cornopean 8'.

Pedal: Open Diapason (metal) 16'; Bourdon 16'.

1) From information supplied by Messrs. Cooper, Gill and Tomkins (Pty.) Ltd., 7 Essex Road, Durban.

2) The total cost of the instrument itself was £888, another £200 being involved in the process of installation. (N.A. 19 Jan. 1881 p. 3, col. 4. "The Opening of the Organ at the Wesleyan Church").

Couplers: Swell to Great; Swell ~~to~~ Octave; Swell to Pedals; Great to Pedals; Swell to Choir.

Three composition pedals to Great and two to Swell.

1)

The official organ opening took place on 13 January 1881 when Mr. C. T. Varley, an organist from Maritzburg, gave a recital as part of a great choral concert. ²⁾ In 1889 the organ was renovated "as considerable expense" and a recital was given in March of that year by Mr. Cathcart W. Methven, the newly-appointed Harbour Engineer. At the time this organ was described as the largest in Natal and the organ builders had provided for additional stops in all four departments of the instrument. In 1893 a new fund for organ renovation was established and in the same year the organ was renovated at a cost of nearly £100 by Mr. Kemp who represented the firm of Spindley and Foster. Several new stops were supplied "one of them giving a tremolo effect". ³⁾ Kemp overhauled the instrument again in 1903 and added pneumatic action to the pedals. The work of completing the stops was done by the firm of Cooper, Gill and Tomkins (Pty.) Ltd. In 1929, ³⁾ the same firm installed the new electric action with detached console in 1938. Today the organ has the following specification:

Great: Contra Gamba 16'; 1 Open Diapason (metal) 8';
2 Open Diapason 8'; Hohl Flute 8';
Principal 4'; Harmonic Flute 4';
Twelfth 2 2/3'; Fifteenth 2'; Trumpet 8'.

Swell: Bourdon 16'; Open Diapason (metal) 8'; Oboe 8';
Spitzflöte 4'.

- 1) N.M. 15 Jan. 1881, p. 3, col. 1. "The Wesleyan Concert".
- 2) See p. 347.
- 3) N.A. 13 Sept. 1893, p. 3, col. 3. "Sacred Concert".

Choir: Gamba 8'; Dulciana (metal) 8'; Stopped Diapason 8'; Flute Traverso (metal) 4'; Clarinet 8' tenor C; Spare tab for chimes.

Pedal: Open Diapason (metal) 16'; Contra Gamba 16'; Bourdon 16'; Violoncello 8'.

Couplers: Gt. to Ped.; Sw to Ped.; Sw. to Ped. Octave; Ch. to Ped.; Ped. Octave; Sw. Sub-Octave; Sw. Super-Octave; Sw. to Gt.; Sw. to Gt. Sub-Octave; Sw. to Gt. Super-Octave; Sw. to Ch.; Ch. to Gt.

1)

The present Church of St. Paul's in Durban which dates from 1909 replaced the one that was destroyed by fire in 1906. Nothing remains of any organs that were in the Church before that time. When the original Church of St. Paul's had been completed and opened for divine services in April 1855, a small harmonium or seraphine was probably in use. There is however a reference to an early pipe organ described as "fine-toned" and "originally intended for the church in Maritzburg" (perhaps St. Peter's). This two-manual instrument with a set of German pedals had the following specification:

Great: Open Diapason; Stopped Diapason; Dulciana; Principal; Fifteenth; Sesquialtera; Cornet.

Swell: Stopped Diapason; Dulciana; Hautboy; Flute.

A set of German pedals. A coupler for the Great Organ and two compound pedals.

According to the only available account Mr. R. S. Upton the church architect was installing this organ in the church during December 1855.²⁾ What became of the organ is a mystery. Evidently Mr. Upton had no knowledge of it when

1) Copied from the files of Messrs. Cooper, Gill and Tomkins (Pty.) Ltd., Durban.

2) H.S. 12 Dec. 1855, p. 3, col. 1, "Local Intelligence".

he was asked to undertake the large-scale extensions to St. Paul's Church just before 1883 the year in which the new organ was installed. Certainly the following statement from the Natal Mercury supports the theory that there was no pipe organ used in the Church before 1883:

"Originally the choir was seated in a gallery at the West end of the building where also was the harmonium, the only species of musical instrument the Church has hitherto had." 1)

The fact that St. Paul's Church purchased a new Alexandre harmonium of 80 stops for the sum of £70 in November 1863, and that a seraphine of ten stops "lately used in St. Paul's Church" was to be sold by auction in January 1864 is further corroboration of the above theory. 2) 3)

In 1880 the concerts given in support of St. Paul's Organ Fund were to help towards raising a sum of about £600 for the new organ to be erected in the North Transept; this being part of a much larger scheme known as the "St. Paul's Church Extension". In this connection the enthusiasm of the incumbent the Rev. Page Wood in arranging choral concerts has been referred to elsewhere. 4) The alterations to the church and the installation of the organ were completed by 1883, and on 23 March of that year Bishop Colenso consecrated the Church and organ as "an extension of St. Paul's Church". Mr. R. S. Upton was again asked to carry out the extensive alterations to the church. The two-manual organ made by Henry Willis and Sons of the Rotunda Organ Works London was

1) N.M. 31 March 1883, p. 3, col. 5, "St. Paul's Church Extension".

2) N.M. 24 Nov. 1863, p. 2, col. 3, "St. Paul's Church".

3) N.M. 22 Jan. 1864, p. 3, col. 6, advert.

4) See pp. 68, 192.

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"Originally the choir was seated in a gallery at the West end of the building where also was the harmonium, the only species of musical instrument the Church has hitherto had." 1)

The fact that St. Paul's Church purchased a new Alexandre harmonium of 20 stops for the sum of £70 in November 1863, and that a seraphine of ten stops "lately used in St. Paul's Church" was to be sold by auction in January 1864 is further corroboration of the above theory. 2) 3)

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2) N.M. 24 Nov. 1863, p. 2, col. 3, "St. Paul's Church".

3) N.M. 22 Jan. 1864, p. 3, col. 6, advert.

4) See pp. 58, 192.

not installed by him but by the Maritzburg firm of organ builders, Messrs. Duffill and Sons "late of York (England)" who moved to Durban in March 1883 and established themselves as "pianoforte tuners and organ builders" in Commercial Road.¹⁾ At the Consecration Service Miss Sarah Elizabeth Duffill, the daughter of C. C. Duffill, the senior partner, played the organ. She held the post of organist at St. Paul's until her death in June 1885.

The specification of the organ was given as fol' ws:

Great: Open Diapason 8'; Dulciana Tenor C (bass derived) 8'; Claribel Flute (closed bass) 8'; Flute Harmonique 4'; Principal 4'; Fifteenth 2'; Clarinet Tenor C 8'.

Swell: Open Diapason (lower octave derived) 8'; Lieblich Gedact 8'; Gemshorn 4'; Cornopean 8'.

Pedal: Bourdon 16'.

Couplers: Sw. to Gt.; Sw. to Ped.; Gt. to Ped.

Three composition pedals to the Great Organ.

It is known that the organ was renovated in 1893.²⁾

Until the year 1883 church organs had been imported from Europe. The first colonial organ of Natal was built for the Congregational Church at the corner of Smith Street and Mercury Lane by the firm of Duffill and Sons at their workshop in Commercial Road, where Miss Duffill played it at a preliminary trial at the end of March 1885.⁴⁾ Within two months the organ was erected in the Church and officially opened at a Sacred concert on 7 May, when the programme

1) N.A. 20 March 1883, p. 2, col. 6, "St. Paul's Church".

2) N.M. 21 March 1883, p. 3, col. 6, "St. Paul's Church Extension".

3) N.M. 19 Oct. 1893, p. 2, col. 5, advert.

4) N.M. 27 March 1885, p. 3, col. 2, "The Congregational Church Organ".

included a few organ solos played by Miss Duffill and excerpts from the better-known oratorios sung by the choir. ¹⁾

The specification, which has not been altered since the organ was built, is as follows:

Great: Open Diapason 8'; Dulciana 8';
Principal 4'; Flute 4'; Clarabella;
Fifteenth 2'; Clarinet Tenor C 8'.

Swell: Open Diapason 8'; Lieblich Gedact 8';
Vox Angelica 8'; Gemshorn 4'; Cornopean 8';
Salicional 8'.

Pedal: Bourdon 16'.

Couplers: Sw. to Gt.; Sw. to Ped.; Gt. to Ped.

After the opening of the organ at the sacred concert referred to the Natal Mercury of 9 May published a criticism of the organ which was somewhat scathing. ²⁾ Allowing for the possibility that the writer may have been slightly prejudiced against the work of local craftsmen in organ building, it should be remembered that the work of installing the organ was done quickly, and the voicing of the stops may have been faulty. The writer of the article considered the main defect of the organ to be a "thinness ~~and~~ a lack of mixture power and lack of depth in the bass tones", and this he attributed to too great an eagerness for economy on the part of the organ committee of the church who desired as big an organ as possible at the smallest possible cost. Another £100 would have made possible a much superior instrument, an improved specification being suggested as follows: A Stopped Diapason 8' instead of the Dulciana; Mixture 3 ranks instead of the Clarabella; Dulciana on the Swell instead of the Vox Angelica; and

1) See p. 347.

2) N.M. 9 May 1885, p. 3 col. 2, "The Congregational Church Concert".

Open (wood) pipes 16' instead of the Salicional on the Swell. The specification chosen by the organ builders was evidently suggested by the Henry Willis organ which they installed in St. Paul's two years earlier. ¹⁾ The organ was renovated in 1893 ²⁾ and a few years later improvements were made. Towards the close of the century a hydraulic blower was added. When the new Congregational Church in Aliwal Street was completed in 1903 the organ from the Smith Street church was removed to it, and a larger hydraulic blower installed by Mr. W. Kemp of Maritzburg. However, the new blower was discarded in 1917, after which the old hand blower was used. W. Kemp overhauled and cleaned the organ in 1922. In 1937 it was completely rebuilt. The entire action became electro-pneumatic, new pipes were added, and an electric blower installed by Messrs. Cooper, Gill and Tomkins (Pty) Ltd. of Johannesburg. The re-opening and ³⁾ dedication of the re-built organ took place on 30th June 1937.

The last of the nineteenth century organs to be installed in a Town church was the small two-manual instrument of the Presbyterian Church in Commercial Road presented by the Hon. A. M. Campbell Esq. and erected in the year 1898. It was formally opened on 4 July of that year, six years after the completion of the church in 1892. This organ was manufactured by Eustace Ingram of London to the specification of Mr. P. Holden, the church organist. As one of the later organs of the century, it had the advantage of being "modern" by comparison with the others that have been described in this chapter. The console was detached and situated in front of the pulpit. The action was tubular-pneumatic

1) N.M. 9 May 1885, p. 3, col. 2, "The Congregational Church Concert".

2) N.A. 6 Oct. 1893, p. 3, col. 8, "Organ Recital".

3) Copied from the files of Messrs. Cooper, Gill and Tomkins (Pty.) Ltd., Durban.

with a Ross hydraulic engine situated under the organ chamber. Great care was taken by the organ committee of the church to ensure that the organ was satisfactory in every detail, and before it was despatched from England over 300 organists were invited to inspect and play it. At the opening service Mr. R. H. Macdonald the Borough Organist of Durban was asked to play a solo, and it was he who became the organist in succession to Mr. Holden. The specification of the organ was as follows;

Great: Open Diapason 8'; Dulciana 8';
Waldflute 8'; Harmonic Flute 4';
Clarinet 8'.

Swell: Open Diapason 8'; Lieblich Gedact 8';
Celeste 8' Tenor C; Echo Gamba 8';
Cornopean 8'; Oboe 8'; Keraulophon 8';
Principal 4'; Tremulant Stop.

Pedal: Open Diapason 16'; Bourdon 16'.

Couplers: Sw. to Gt. Super-Octave; Sw. to Gt. Sub-
Octave; Sw. ■ Sub-Octave; Sw. ■ Super-
Octave; Sw. Unison off; Gt. Unison off;
3 pistons to Gt. and Ped; 3 pistons to
Sw. and Ped.; Crescendo Ped.; Sforzando
Ped. 1)

This organ has served the Church for over 60 years and was abandoned as recently as 1959 when it became infested with borers. The new instrument was installed in March 1959.²⁾

With the growth and development of the Berea as a residential area new churches were built. Most of them came into existence after the year 1880; but at least two had an earlier history. St. Thomas's, the small church which stood in the old graveyard in Ridge Road, was

1) From information supplied by Messrs. Cooper, Gill and Tomkins (Pty.) Ltd., Durban.
See also N.M. 5 July 1898 p. 7, col. 4, "Presbyterian Church Organ".

2) From information supplied by Mrs. Henderson, 290 Moore Road, Durban.

consecrated in June 1864. It is unlikely that anything more than a small harmonium was ever used there. After the completion of the present Church in 1898 on the site of the old Berea Hall in Musgrave Road a "New Connoisseur" Reed organ was requisitioned for the church at a cost of £70.¹⁾ This was a modern harmonium, and was the only instrument used in that Church until 1903 when the present two-manual organ manufactured by Henry Willis and Sons was installed.

A Berea Congregational Chapel was in existence in 1867, situated at the corner of Botanic Gardens Road and St. Thomas's Road. The Berea Road Congregational Church at the corner of Berea and Musgrave Roads was completed in the year 1880. One of the first church commitments was the raising of funds for a harmonium and this started the series of Friday concerts. In December 1887 the Church was totally destroyed by fire.²⁾ During 1888 it was rebuilt on the same site and called the "Musgrave Road Congregational Church". In 1899 Mr. Meyrick Bennett, one of the Directors of Messrs. Randles Brothers and Hudson, presented a pipe organ to the church.³⁾ the two-manual instrument which is still in use. It was manufactured by Binns of Bramley, Leeds and was installed in 1903 with tubular-pneumatic action and the following specification:

<u>Great:</u>	Bourdon 16';	Open Diapason 8';
	Dulciana 8';	Reed Flute 8';
	Flute d'Amore 4';	Principal 4';
		Fifteenth 2' Clarinet 8'.
<u>Swell:</u>	Open Diapason 8';	Lieblich Gedact 8';
	Salicional 8';	Celeste 8' Tenor C;
	Gemshorn 4';	Harmonic Piccolo 2';
	Mixture 2 ranks;	Horn 8';
		Oboe 8';
		Tremulant.

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- 1) N.M. 28 May 1898, p. 9, col. 6, "St. Thomas's Church".
 2) N.A. 20 Dec. 1887, p. 3, col. 8, "Berea Road Church Burnt!"
 3) N.M. 22 March 1899, p. 4, col. 7 "Musgrave Road Congregational Church".

Pedal: Open Diapason 16'; Bourdon 16'; Flute 8' (derived); Octave 8' (from Open Diapason).

Couplers: Sw. ■ Octave; Sw. ■ Sub-Octave; Sw. to Gt. Octave; Sw. Sub-Octave to Gt.; Sw. to Gt.; Gt. to Ped.; Sw. to Ped. Three composition pedals to Gt.; three composition pedals to Sw.

1)

The Berea Presbyterian Church situated at the corner of Manning and Berea Roads was opened for services in July 1887. An organ fund was inaugurated with a series of concerts, the first of which took place in November 1888. But there is no record of an organ in the Church before the present century, and the origins and history of the instrument that was installed early in this century are rather obscure. There is a one-manual instrument built by Walcker in 1880 with 54 notes and pedal board of 27 notes that stands today in the Dutch Reformed Church in Smith Street. This organ was formerly in the Berea Presbyterian Church where it stood for about 30 years until its removal in 1936 to the Church in Smith Street. The action is all mechanical, and except for the tremulant added in 1937 the original specification and action have remained unaltered:

Open Diapason 8' (wood) from CC to Tenor B;
Salleceal 8' Bass from Rohr Flute; Rohr Flute 8';
Principal 4'; Mixture 2 ranks

Pedals: CCC to D (27 notes)

All is enclosed in a swell box. One pedal brings on the full organ. 2)

The Wesleyan Church near the corner of St. Thomas's and

1) Obtained from Messrs. Cooper, Gill and Tomkins (Pty.) Ltd.

2) Originally it may have been supplied by H. Kaim of West Street, who was the Retail Agent for E. F. Walcker and Co., organ builders of Ludwigsburg, Germany. (N.A. 24 June 1888 p. 3, col. 7, "The Organ Question".)

3) Obtained from the records of Messrs. Cooper, Gill and Tomkins (Pty.) Ltd.

Musgrave Roads was completed in 1893, but the organ which had been ordered for the old church that stood on the site of the present schoolroom arrived about the middle of May 1893 before the new church was completed. At the time it was thought advisable to erect it in the old Church (for which it was originally intended), and Mr. A. W. Cullingworth, assisted by Mr. A. H. Duff, had the new organ installed. Mr. C. W. Methven gave the opening recital on 30 May 1893.¹⁾

The organ was transferred to the new church about the year 1896 and remained there until about 1928 when it was sold to the Congregational Church, Florida Road where it stands today.²⁾

The original specification of the organ was:

Swell: Violin Diapason 8'; Salicional 8';
Genshorn 4'.
Choir: Copen Diapason 8'; Wohl Flute 8';
Principal 4'.
Pedal: Bourdon 16'.
Couplers: Sw. to Ped.; Ch. to Ped.; Sw. to Ch.³⁾

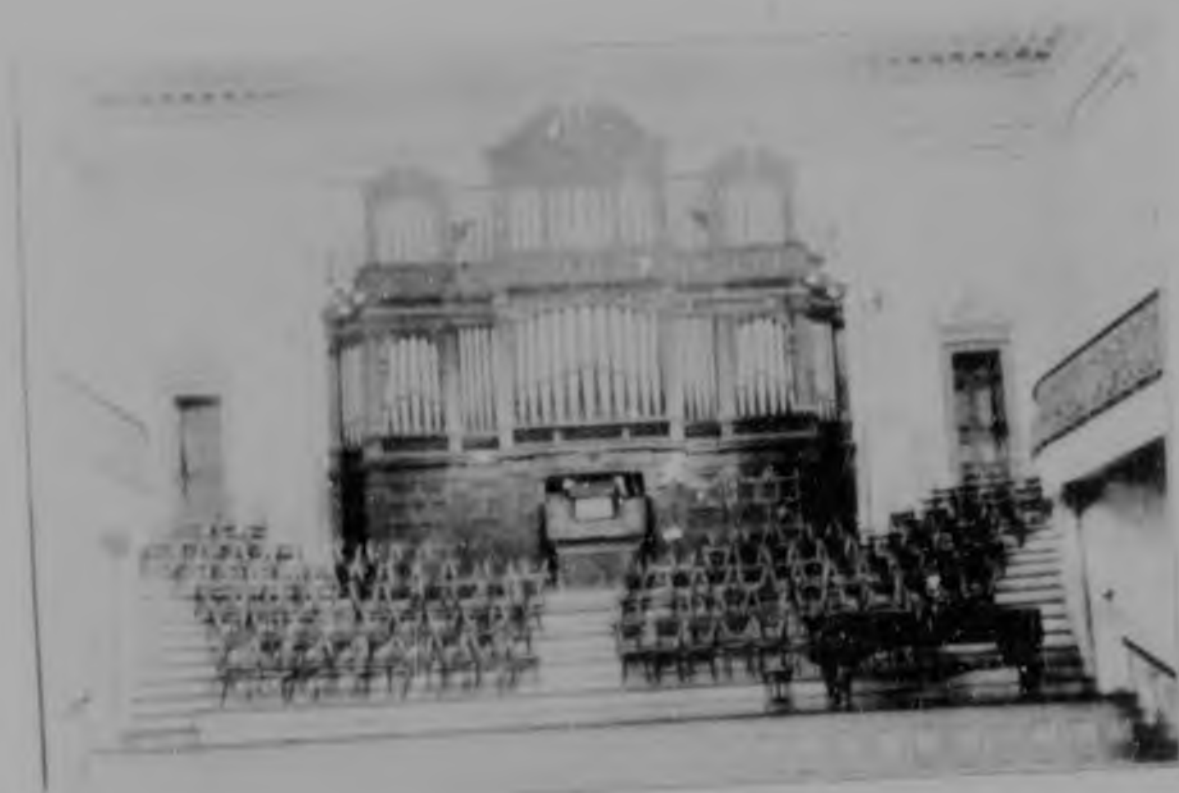
The present organ manufactured by Norman and Beard was installed in the year 1929.

When the Town Hall (present Post Office) was opened in 1835 it had a large recess at the end of the main hall intended for the organ when it should be needed. Therefore, the building of a large concert organ should have been more generally accepted as the civic obligation of the people of Durban long before 1893 when the resolution to build an organ was finally passed. The first serious discussions

1) H.A. 31 May 1893, p. 2, col. 7, "Organ Recital".

2) From information supplied by Mr. B. K. Lowe of 35 Barea Park Road, Durban.

3) H.M. Supplement, 27 May 1893, p. 6, col. 1, "A New Organ".



The organ as it appeared in the old Town Hall.



The organ in the present City Hall, Durban. It is the original three manual organ built by Brindley and Foster with the additional pipes referred to on page 402

about building an organ were opened in 1888 by Mr. J. J. Miller, the Mayor. In the same year an Organ Committee¹⁾ was formed and Mr. C. W. Methven was asked to draw up a suitable specification.²⁾ The continued opposition to the purchase of an organ is said to have originated with one obstinate member of the Town Council who believed, as did many others in Durban at that time, the better drainage, sanitation and such other amenities as would make the Town healthier to live in, should have prior claim to any surplus funds. On 7 February 1893 Councillor George Payne made the proposal that tenders be invited for the building of a suitable organ for the Town Hall. The passing of the resolution was made possible only with the backing of a petition signed by 427 members of the Durban and Berea Choral Union, a document which effectively nullified a counter memorial with only 209 signatures on it.³⁾ But even as late as October 1893 the reservation was made that the new organ might have to be paid for partly by the Durban Corporation and partly by public subscription.⁴⁾

When the appropriate resolution had been passed and tenders called for, it was the lower tender of £2,300 by

1) The members of the Organ Committee were: Messrs. H. W. Greenacre, F. R. Statton, D. Hunter, D. MacColl, G. Payne, W. Swift, E. A. Platt, W. Palmer, F. Cullingworth and Herr Eberlein. (N.A. 30 Nov. 1888 p. 3, cols. 2,3, "The Proposed Town Hall Organ".)

2) N.E. Supplement 20 Dec. 1894, p. 1, cols. 1-4. "The Town Organ".

An earlier specification was worked out by Mr. C.C. Duffill in 1885. (N.A. 26 Nov. 1885, p. 3, col. 4. "An Organ for the Town Hall".)

3) W. P. M. Henderson. *op. cit.* p. 163.

4) N.A. 9 Oct. 1893, p. 2, col. 8. "The Organ Scheme".

Messrs. Brindley and Foster of Sheffield that was accepted.¹⁾
 This firm was a happy choice as they had recently (in 1892) completed the installation of the City Hall organ in Maritzburg.²⁾ The Durban Town Hall organ arrived on 20 September 1894 with Mr. W. Kemp who took about three months to install it. At a ceremony on 19 December 1894 Mr. C. W. Methven who had prepared the specification opened the new organ. With the approach of Christmas the occasion was appropriately celebrated by two performances of Handel's Messiah by 200 members of the Durban Choral and Orchestral Union conducted by Mr. Francis Crane assisted by Mr. A.H. Day, the Borough Organist of Maritzburg. A short history of the organ is to be found in the book of words prepared for the whole "Musical Festival" by Mr. A. Milligan, who was then music and dramatic critic on the Natal Mercury. The organ is a three-manual instrument with two and a half octaves of pedals. There are 50 stops and about 8,500 pipes. The action is tubular-pneumatic. Details of the specification are given below:

Great: Great Open Diapason (metal) 16'; Large Open Diapason (metal) 8'; Small Open Diapason (metal) 8'; Claribel Flute (wood and metal) 8'; Dulciana (metal) 8'; Harmonic Flute 4'; Principal (metal) 4'; Fifteenth (metal) 2'; Mixture 3 ranks (metal); Possum (metal) 8'.

1) The total cost of the organ and installation is quoted at £3,452. See Henderson, op. cit. p. 163.
 An alternative proposal for the purchase of an organ was made in November 1892 when the large organ used at the Kimberley Exhibition was offered to the Durban Corporation for £2,800. But although Frank Bradley who played the organ at the Exhibition and Herr Eberlein who directed the music in December 1892; after which it was sold to the Town Council of Port Elizabeth for £2,000 and erected in the Feathermarket Hall. (N.A. Supplement 10 Dec. 1892, p. 8, col. 5, "Echoes of the Week"; and N.A. 15 Dec. 1892, p. 4, col. 3, "The Exhibition Organ").

2) Destroyed when the Maritzburg City Hall was burnt down in 1898.

Swell: Bourdon(wood)16'; Open Diapason(metal)8';
Hohl Flute(wood)8'; Gamba(metal)8';
Voix Celestes(metal)8'; Gemshorn(metal)4';
Piccolo(metal)2'; Echo Cornopean 5 ranks;
Oboe(metal)8'; Cornopean(metal)8';
Tremulant to Swell.

Choir: Lieblich Bourdon(wood)16'; Violin Diapason
(metal)8'; Lieblich Gedact(wood,metal)8';
Vox Angelica(metal)8'; Flute d'Amour(metal)4';
Piccolo(metal)2'.
Solo stops in separate swell box:
Harmonic Flute(metal); Violoncello (imitative)
(metal); Vox Humana(metal); Orchestral
Oboe(metal); Clarinet(metal); Tuba(metal);
Tremulant to Choir.

Pedal: Double Diapason (closed)(wood)32'; Great
Open Diapason(wood)16'; Violone(wood)16';
Bourdon(wood)16'; Flute(wood)8'; Principal
(wood)8'; Violoncello(metal)8'; Bombardon
(metal)16'.

Couplers: Sw. to Gt. Unison; Sw. Super-Octave;
Sw. Sub-Octave; Sw. to Ch. Unison;
Ch. to Gt. Unison; Gt. to Ped.;
Sw. to Ped.; Ch. to Ped.;

4 Combination Pedals to Gt.; 4 Combination Pedals
to Sw.; 1 Pedal to produce storm effects;
3 Pneumatic pistons to Ch.; 3 Pneumatic pistons
to Pedal Organ. 1)

Six months before the organ was installed the Town Council considered the appointment of the first Borough Organist at a salary of £120 per annum (with the privilege of taking pupils). To the bitter disappointment of at least two competent organists in Durban the new appointment was to be made in Britain in consultation with Mr. Charles Santley. Mr. Raoul de Breux Kunz, the first Borough Organist, was appointed to this post early in 1895. Free organ recitals were started, but before very long criticisms of the organ began to appear in the press. One correspondent complained that the pedals were slower to speak than the manuals; and

1) "Opening of the Town Hall Organ. Programme and Book of Words" by A. Milligan. (A copy of this is in the Old House Museum, Durban.)

2) N.A. 9 June 1894, p. 3, col. 5, "Echoes of the Week".

another that the full organ was "smudged" and indistinct.¹⁾
 The idea (instigated by Mr. F. F. Churchill) that the tubular-pneumatic action of the organ was defective soon spread. Mr. W. Kemp who had installed the organ denied that there was anything wrong with it.²⁾ A few generations have been well satisfied with the tone and action of the Town Hall organ, and even today organists are happy to play on it, although the action is rather antiquated.

Mr. Kemp never left Natal, but started his own organ-building business in Maritzburg. When the new Durban Town Hall was being completed in 1910 it was he who re-erected the organ in the new building with a new case and a new Double Open Diapason 32' stop on the pedals. The thirty additional pipes give the organ a more imposing appearance in the larger hall.

The cost of repairing and renovating the larger organs of Natal must have been considerable. Less than four years after the Town Hall organ had been erected Mr. W. E. Webb, working under the supervision of Mr. J. J. Topham, spent several weeks replacing a large number of small "puffers" (concertina-shaped, and made of two small circular pieces of wood connected with a belly of sheepskin) which had become perforated. The fault may have been due to local climatic conditions, or to the use of sheepskin a perishable substance; but it led to a stronger faith in the old tracker action, at least for the smaller church organs.³⁾ Both the

1) N.M. Supplement 27 March 1898, p. 1, col. 2, Letter signed "Adversus Invidiam".

2) N.M. Supplement 1 April 1895, p. 1, cols. 2,3. Letter by William Kemp.

3) N.A. 12 Feb. 1898, p. 3, col. 2, "Borough Organ Repairs".
N.A. 31 March 1898, p. 3, col. 4, "Musical and Dramatic Notes".

N.A. 24 April 1898, p. 3, cols. 3,4, "Musical and Dramatic Notes".

Town Hall organ, now in the City Hall, and the Maritzburg City Hall organ have been satisfactory for sixty years or more in spite of the obsolete tubular-pneumatic action and time lag between the pedals and the rest of the organ. A defect which is more noticeable in the Maritzburg organ, at present the largest in Natal.

Organ building was practised as a vocation and as a profession. One of the "amateurs" was Mr. J. J. Topham, the Market Master of Durban described as "a practical man with London experience", who in 1898 was entrusted with the work of erecting a new organ in St. Saviour's Cathedral, Maritzburg¹⁾ and two years later with the erection of an organ in the church of St. Augustine's in Muagrave Road.²⁾ Another manifestation of his skill and ingenuity is to be found in St. Mary's Church, Greyville where there is a two-manual organ which he assembled about the year 1906 from old organ parts.³⁾ William Throssell, a member of the first Durban Philharmonic Society, built his own organ during the latter part of his life. It was said that some of the pipes of this organ were later incorporated in the first organ of St. Paul's Church.⁴⁾

For over a quarter of a century in Durban the courteous title of "organist" was given to the lady or gentleman who played the harmonium, either in church or in the concert hall.

- 1) N.M. 28 April 1898, p. 4, col. 6, "St. Saviour's Organ".
- 2) N.M. 28 Sept. 1900, p. 4, col. 7, "St. Augustine's church? This Church was pulled down about the year 1940. How the organ was disposed of is not known.
- 3) From information supplied by Messrs. Cooper, Gill and Tomkins (Pty.) Ltd., Durban.
- 4) William Throssell died in October 1900, aged 71. (N.M. 31 Oct. 1900, p. 5, col. 7, "Personalities".) See p. 51.

Two Hall organs, one in the City Hall, and the Maritzburg City Hall organ have been satisfactory for sixty years or more in spite of the obsolete tubular-pneumatic action and time lag between the pedals and the rest of the organ, a defect which is more noticeable in the Maritzburg organ, at present the largest in Natal.

Organ building was practised as a vocation and as a profession. One of the "amateurs" was Mr. J. J. Thomas, the Market Keeper of Durban described as "a practical man with London experience", who in 1860 was entrusted with the work of erecting a new organ in St. Saviour's (Maritzburg) and two years later with the erection of an organ in the church of St. Agatha's in Maritzburg. Another manifestation of his skill and ingenuity is to be found in St. Mary's Church, Durban where there is a manual organ which he assembled from the same 1860 and old organ parts. William Throssell, a member of the Durban Palladium Society, built the new organ during the latter part of the 19th century. It was said that some of the pipes of this organ were built by Throssell in the clock shop of St. Paul's Church.

There was a custom of the organists of Durban to play at the funeral of a deceased member of the church, and it was said that some of the pipes of this organ were built by Throssell in the clock shop of St. Paul's Church.

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see p. 51.

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For over a quarter of a century in Durban the courtesy title of "organist" was given to the lady or gentleman who played the harmonium, either in church or in the concert hall.

1) N.M. 28 April 1895, p. 4, col. 6. "St. Saviour's Organ".
2) N.M. 29 Sept. 1900, p. 4, col. 7. "St. Augustine's Church!"
This Church was pulled down about the year 1940. How the organ was disposed of is not known.

3) From information supplied by Messrs. Cooper, Gill and Tomkins (Pty.) Ltd., Durban.

4) William Throssell died in October 1900, aged 71. (N.M. 31 Oct. 1900, p. 5, col. 7, "Personalities".)
See p. 51.

Some might have been genuine organists who had been accustomed to playing the organ in an English village church, lacking only the opportunity of displaying their skill in a new country. There were therefore no organ recitals in Durban until the first church organs were built. The first recital of which there is any record was given in the West Street Wesleyan Church on 13 January 1881 by Mr. C. T. Varley who opened the organ with the following programme:

1. Andante from the Fifth Symphony (Beethoven)
2. "Cujus Animus" from Stabat Mater (Rossini)
3. "Cornelius" March (Mendelssohn)
4. "Peaceful Lake" (Dr. Sparks)
5. Romance in F. (Beethoven)
6. March from Norman (Costa) 1)

These works could not have been chosen to exhibit the tonal resources of the new instrument as

"not once during the entire programme were the full powers of the really fine instrument brought out, despite the fact that there were plenty of opportunities". 2)

With the possible exception of item 4 none of it is real organ music. One of the first to include a more generous allowance of real organ music in his programmes was Mr. J. C. Dunster, the conductor of the Maritzburg Philharmonic Society. On 6 August 1883 he played on the Wesleyan Church organ:

1. Two Andantes (Battisto)
2. Fugue in A minor (Bach)
3. "For unto us a Child is born" from Messiah (Handel)
4. "Ave Maria" (J. C. Dunster) 3)

1) N.M. 15 Jan. 1881. p. 3. col. 1. "The Wesleyan Concert".

2) N.A. 15 Jan. 1881. p. 3. cols. 4,5. "The Wesleyan Church Organ".

3) N.M. 7 Aug. 1883. p. 2. col. 7. "Organ Recital".

In these early recitals not only was the organ treated as a substitute for an orchestra, but as a substitute for voices. Handel's more popular choruses from the oratorios, especially "Hallelujah" from Messiah were rendered as organ solos even when there were the choirs in Durban to sing them. Perhaps the most popular of all the famous choruses in an organ arrangement was "The Heavens are telling" from The Creation (Haydn). From the beginning of organ recitals in Durban there was a marked reluctance on the part of organists to play the standard organ classics. When Miss Duffill tried the new organ for the Congregational Church in Smith Street, she played exclusively selections from Handel's Messiah. Haydn's The Creation and Mendelssohn's Hymn of Praise:¹⁾ it is not recorded anywhere that she ever played the standard works written for the organ. Of her technical skill little is known, except that on one occasion she played "with the great ability for which she is renowned".²⁾

Mr. C. W. Methven, a highly proficient amateur, first appeared as a recitalist in 1889 when on two occasions (in March and October) he demonstrated the resources of the recently renovated three-manual organ of the Wesleyan Church by playing works specially written for the organ and a number of organ arrangements. On 22 March he played:

1. Chorale from Bach's Passion Music (with variations by Andre).
2. Serenade (Schubert).
3. Serenade (Gounod).
4. Fantasia Pastorale (Wely).
5. Pilgrim's Chorus from "Tannhäuser" (Wagner arr. Liszt).

1) N.M. 27 March 1885, p. 3, col. 2, "The Congregational Church Organ".

2) N.A. 21 June 1883, p. 3, col. 5, "Wedding at St. Paul's".

6. Sonata No. 1 (Mendelssohn).
7. Adagio from String Quartet in G minor (Spohr arr. Wodehouse).
8. Organ Concerto in F (Handel).
9. March from Naaman (Costa). 1)

For his second recital on 11 October he chose organ

arrangements: Adagio from Haydn's Symphony No. 94 in G. (Surprise), Larghetto from Mozart's Quintet for Clarinet and Strings (K. 581) and "Hallelujah" Chorus from Messiah (Handel); but he also played Bach's Prelude and Fugue in D minor, a work which according to the press reporter was "too difficult for Mr. Ketlven's technical powers".³⁾ From this one might conclude that there were two reasons for not including more of the standard organ classics in recital programmes: audiences preferred music that was familiar, easily understood, and colourful; and most organists lacked the technical skill to do justice to the great organ works.

Programmes devoted entirely to works written for the organ were rare: but one such programme was played on 27 January 1891 on St. Paul's Church Organ by Mr. R.J. Vosper (who was at that time conductor of the Philharmonic Society of Meritzburg):

1. Sonata No. 4 (Mendelssohn).
2. Andante in F (Archer).
3. Fugue in G minor (Bach).
4. Evening Prayer (Smart).
5. Marche Religieuse (Guilmant).
6. Prelude and Fugue in G (Mendelssohn). 3)

Although the austerity of some of the foregoing works was

1) N.M. 25 March 1849, p. 4, col. 3, "Wesleyan Church Organ Recital".

2) N.M. 14 Oct. 1888, p. 3, col. 7, "Organ Recital".
Precise details of the such organ works played in the last century in Durban are not always available.

3) N.M. 29 Jan. 1891, p. 3, col. 4, "Organ Recital".

rendered more palatable by their being alternated with songs, hymns and anthems sung by the St. Paul's Church choir, Mr. Vosper's choice of music was described as "too difficult" and "too technical" for the audience. He gave another recital on this organ on 27 July 1891 when he was assisted by other musicians from Maritzburg. Again he preferred to play legitimate organ music, one of the works being Bach's Prelude and Fugue in A minor. This was his last recital in Durban. He died on 28 November 1891. He was the most accomplished organist of that period in Natal.

These visiting organists from Maritzburg were the first to reveal to Durban audiences the scope of organ-playing. Until 1893 Mr. C. W. Methven was perhaps the only Durban organist with any standing as a performer. In the closing months of 1893 other organists visited Durban, no doubt with a view to making themselves known and eligible for the post of Borough Organist soon to be created with the completion of the new Town Hall organ. One of these was Frank L. Barnes who arrived from England in June 1893 and settled in Durban as a teacher of singing and organ playing, giving organ recitals wherever he could. Soon after his arrival he resided at the organ of St. Paul's Church. His first recital however was given on the new organ in the Wesleyan Church, Maugrove Road in September 1893 soon after it had been installed, but with its limited tonal resources the instrument was not suitable for recitals. After that he gave several recitals on the Smith Street Congregational Church organ and showed a preference for the works of Mendelssohn several of whose sonatas he played. From October 1893 he

- 1) N.M. 28 July 1891. p. 3. col. 4. "Organ Recital".
- 2) H.A. 19 June 1893. p. 3. col. 4. "A New Musician".
- 3) H.M. 11 Oct. 1893. p. 3. cols. 1, 2. advert.
H.M. 12 April 1894. p. 3. col. 6. "Organ Recital".

held the post of organist at St. Thomas's where, in fact, there was no organ. He left for Australia in September 1894 and settled in Adelaide.

At this period Mr. Hoby became organist at St. Paul's Church, and Mr. A. W. Cullingworth (who had been organist at St. Paul's) was appointed organist at the Congregational Church in Balla Street. For many years Mr. Swift was the organist at the West Street Wesleyan Church, a post which he relinquished after 32 years in 1912. Neither Mr. Swift nor Mr. Cullingworth had the technical proficiency to give recitals. But Mr. Hoby's technical accomplishment and musicianship were extraordinary. He was one of the first in Durban to experiment with the organ in combination with other musical instruments; for which purpose he composed a number of works himself: a Sonata for ^{violin-}cello and organ, which he played with Mr. J. L. Jackson the cellist at a recital at St. Paul's Church in October 1893;¹⁾ another of his compositions entitled "Andante and Allegro Commodo for Violin and organ" was played at a recital in St. Paul's in November 1894 with Mr. S. Lindsay playing the violin. Hoby's recital programmes usually showed a preference for the standard organ classics. At this latter recital on 2 November he played the Organ Concerto in B flat (Handel), Toccata and Fugue in D minor (Bach) and Organ Sonata No. 5 (Handel'sonata).²⁾

Until the end of 1894 organ recitals were infrequent. With the opening of the Town Hall organ in

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- 1) N.A. 7 Sept. 1894, p. 5, col. 7, "Departure of Mr. F. Barnes"
N.A. Supplement 29 Dec. 1895, p. 3, col. 1, "Echoes of the Week".
- 2) N.M. Supplement 31 Oct. 1893, p. 5, col. 5, "Organ Recital at St. Paul's Church".
- 3) N.M. Supplement 7 Nov. 1894, p. 1, col. 1, "Organ Recital".



Captain W. Nathan, Daphn's Harbour
Engineer, who was a gifted amateur organist.
He prepared the specification for the
organ erected in the old Town Hall.



Alexander Miltigan,
Dartan's foremost musical
critic of last century.

December 1894 the public of Durban were given the opportunity of attending regular recitals. The great tonal range and power of the new instrument tempted organists to play every kind of music to show off its capabilities. For as long as recitals continued to be a part of the musical life of Durban organists seem to have been under obligation to cater for two kinds of listeners: the many who wished to listen to the rendering of popular melodies, and the few who had a particular fondness for the organ and its music. The programmes being designed to provide something for everyone there were no "connoisseur" concerts.

Mr. Methven opened the organ on 19 December 1894 and gave a recital on 24 December, playing on each occasion a few popular pieces which included War March of the Priests from Athalie (Mendelssohn), "Largo" (Handel), the Pilgrims' Chorus from Tannhäuser (Wagner), a few simple pieces by Batiste and Guilmant, and the Storm Fantasia by Wely.¹⁾

Mr. A. H. Day from Maritzburg visited Durban and gave a few recitals in the interim period between these opening recitals and the arrival in February 1895 of Mr. Kunz, the first thorough Organist. Mr. Day demonstrated a number of possibilities, including the notorious stunt of depicting storms. At one of his recitals Weber's Concertstück in F for piano, and orchestra was performed, the organist playing a transcription of the orchestral part; and in addition selections from Faust (Gounod); The Storm (Lemmens), and Panfare Militaire (Lemmens). He also included a few representative organ classics: Sonata No. 1 (Mendelssohn) and Prelude and Fugue on B.A.C.H.²⁾

1) N.M. 25 Dec. 1894, p. 3, col. 5. "Organ Recital".

2) N.M. 7 Jan. 1895, p. 3, col. 1, advert.
The last item was probably by Liszt.

The appointment of Mr. Kunz as Borough Organist was made in Great Britain after "a local candidate" in Durban (recommended by Charles Santley) had been turned down as "unsuitable"¹⁾. Mr. Kunz, trained by the organist of St. Mary's Cathedral in Edinburgh, was also a Bachelor of Music of Oxford and came to Durban with a high musical reputation and testimonials from some of England's most prominent musicians: Dr. A. C. Mackenzie, Dr. Stainer and Professor Nicols of Edinburgh.²⁾ At the time of his appointment he was 27 years old. A resourceful musician, he proved himself equally at home as organist, pianist and singer. His first recital on Saturday 22 February was attended by over 1,000 people and by the middle of March there were no indications that the public's enthusiasm for organ music had waned.³⁾ But he was not destined to remain long in Durban. His unconventional behaviour, such as riding down West Street on a tandem, and his appearing in rather "sporty" clothes at some of the concerts he conducted, may have prejudiced the Durban musical public against him.⁴⁾ Other circumstances militated against his success as the leading musician in the town. Organ recitals have never been a popular form of entertainment in Durban, and although free recitals commenced in March 1895, the novelty of listening to the large concert organ soon wore off. The more accessible these recitals became the less appreciated they were. In July 1895 a free organ recital was given every morning of the week to cater for holiday-makers. Mr. Kunz was much criticised for the loudness of his playing and the small attendance at some of the recitals was explained as a form of protest against

¹⁾ N.M. Natal Centenary Number 31 May 1984 p. 29, col. 2.
²⁾ N.M. 4 Jan. 1895, p. 3, col. 2. "Durban Borough Organist".
³⁾ N.M. 23 Feb. 1895 p. 2, col. 7. "Corporation Organ Recital".
⁴⁾ N.M. Natal Centenary Number 31 May 1984, p. 29, col. 2.

his noisy playing.¹⁾ Shortly after September 1895 he went to Johannesburg where he appears to have met with little success. Soon after that he decided to return to Edinburgh where some years later he became musical director of the Empire Palace of Varieties.²⁾ He re-visited South Africa in 1903 as a member of the Van Blerne trio.³⁾

Some organists of high musical reputation were in Durban during 1895. Mr. A. H. Day and his wife (an accomplished pianist) visited the Town again in July, this time with the Maritzburg Orchestral Society under their conduct Mr. A. Campbell Rowlands. On Saturday 13 July Mr. A. H. Day played together in a performance of Mendelssohn's Capriccio Brillante in E minor Op. 28 for piano and orchestra, the orchestral part being played as an organ transcription; and Mr. Day gave a performance (with the Maritzburg Orchestra) of the Organ Concerto No. 1 in C (Handel).⁴⁾ In 1895 Frank H. Bradley, who had been organist at Alexandra Palace London and at the Melbourne Exhibition of 1889, toured South Africa as a recitalist. He came to Durban from Kimberley, and then proceeded to Grahamstown. He was in Johannesburg during September where he was hoping to give recitals on the new St. Mary's Church organ.⁵⁾ He sought permission to play on the Town hall organ, only to discover that in order to realise that ambition he had to pay a fee to the Borough Organist and hire both the Town Hall and the

1) N.A. 13 July 1895, p. 3, col. 6, "Organ Recital".

2) N.A. 4 Aug. 1900, p. 6, col. 7, "Personalities".

3) Auguste van Blerne, a fine cellist, brought a theatrical company to Durban in November 1903. (N.A. 4 Nov. 1903 p. 4 col. 1. advert.)

4) N.A. Supplement 13 July 1895 p. 3, col. 2, "Organ Recital".

5) N.A. 9 Aug. 1895, p. 4, col. 4, "Dramatic and Musical Notes".

The new three-manual instrument with 35 stops was to be opened on 28 September 1895. It was the first large organ in Johannesburg.

organ, which would involve him in a payment of 15 guineas. Nevertheless he gave a recital in May, choosing works written expressly for the organ: Grand Toccata and Fugue in C major (Bach), Pastorale in A major (Guilmant) and The Storm (Lemmens): and a second recital in December when, as a candidate for the post of Borough Organist recently relinquished by Kunz, he played the programme set by the Organ Committee:

1. Sonata No. 1 (Mendelssohn).
2. Selection from Faust (Gounod).
3. Offertoire in D (Batiste).
4. Improvisation on a theme set by the Organ Committee. 2)

With a bunch of high encomiums from some eminent English musicians (Dr. F. Ouseley, Frederick Cowen, William T. Best and Charles Santley) ³⁾ Bradley decided to settle in Durban as a music teacher. In December 1895 he planned a series of six recitals to be devoted to some of the finest organ music: the Six Organ Concertos (Second Set) by Handel, the Six Sonatas by Mendelssohn and "the principal fugues of Bach". ⁴⁾ The first of these recitals took place on 29 December 1895, a second on 6 January 1896, and a third on 13 January 1896; but by that time the new Borough Organist was ready to assume his duties.

Mr. Waltham Baker, another applicant for the post of Borough Organist, was the first Borough Organist of Port Elizabeth. ⁵⁾ After visiting Johannesburg early in 1895 he

1) N.M. Supplement 11 May 1895, p. 3, col. 8, "Concert and Organ Recital".

2) N.A. 5 Dec. 1895, p. 3, col. 3, "Musical and Dramatic Notes".

3) N.M. 4 Dec. 1895, p. 3, col. 4, advert.

4) N.M. 27 Dec. 1895, p. 3, col. 2, advert.

5) N.A. 4 July 1895, p. 4, col. 8, "Dramatic and Musical Notes".

came to Durban in December and gave two recitals; the first of these was a test recital on the above programme, after which he became a favourite for the post, being described as "the ablest organist of those heard in the competition"¹⁾. He too was unlucky, being passed over in favour of Mr. R. Houston Macdonald, the successful candidate for the post of Borough Organist in succession to Mr. Kunz.

Mr. Macdonald was born in Buenos Aires and went to London at the age of 6. He was a good organist at the age of 15 and entered the Royal Academy of Music when he was 16. In 1891 at the age of 18 he won the Henry Smart Organ Scholarship valued at 100 guineas, and this enabled him to study at the Royal Academy for five years. The training he received included a course in musical composition under Frederick Corder. His first appointment in South Africa was in 1893 when he became organist and choirmaster of the Presbyterian Church in Kimberley.²⁾ Macdonald's first public appearance as an organist in Durban was on 24 October 1895.³⁾ He gave his first recital as the new Borough Organist on Saturday evening 18 January when he played:

1. Toccata and Fugue in C minor (Bach).
2. *Andante* from the Violin Concerto (Mendelssohn).
3. *Marche Militaire* (Schubert).

Among the other residents of Durban, R. Houston Macdonald is remembered as one of Durban's finest musicians. Organ playing was only part of his total commitment to the

1) N.E. Supplement 16 Dec. 1895, p. 2, col. 3, "Popular Concert".

2) William Baker applied for this post when it was vacated by Macdonald. (N.A. 19 Dec. 1893, p. 3, col. 1, "Musical and Dramatic Notes".)

3) N.E. 20 Oct. 1895, p. 3, col. 7, "Saunders Farewell Concert".

4) N.E. 20 Jan 1896, p. 3, col. 6, "Organ Recital".



W. WALTER WOODWARD, organist, conductor
and composer.

musical life of the Town: ¹⁾ in an attempt to resuscitate the moribund civic choral societies of former years he formed the Durban Musical Association to which he devoted most of his energies. As Borough Organist he played regularly twice weekly in the Town Hall; and what had originated in 1895 as Saturday evening recitals became Sunday Evening (or Sacred) Concerts at which local artists assisted in providing a varied vocal and instrumental entertainment. Admission to these Sacred Concerts, which were held when the evening church services were over, was never more than a shilling. Week-day recitals were usually free, a collection being taken as a small contribution to the expenses of the concert. The major portion of this expense was borne by the Durban Corporation, and it was soon accepted by them that such concerts would continue to be run at a loss. The mid-week recitals given on a Wednesday afternoon at 4 o'clock were mainly organ recitals. The only attempt to vary the entertainment was the inclusion of a few songs in the programme.

Macdonald showed a preference for a number of organ works and organ arrangements that recur in his programmes. Some of his favourites were: Fugue in E flat known as "St. Ann" (Bach); Organ Concerto in B flat (Handel); Allegretto in G minor from Hymn of Praise (Mendelssohn); Festal March (Smart); Overture in D (Smart); Funeral March and Hymn of the Seraphs (Guilmant); others which appeared in his programmes less frequently were: Organ Partita in A from the First Sonata (Guilmant), Andante in F (Smart), Fantasia and Fugue (Merkel), "The Heavens are telling" from The Creation (Haydn), Air with Variations (Hesse), Andante from the Violin Concerto (Mendelssohn), Occasional Overture

1) He was at different periods of his life organist at several of the churches in Town and on the Berea.

(Handel), Toccata in F from the Fifth Symphony (Widor), Marche Militaire (Schubert) and "Cujus Animam" from Stabat Mater (Rossini).

Other works he played because of their immense popularity; they could have been part of the repertoire of any organist of the period: "Cornelius" March (Mendelssohn), Cavatina (Raff), Marches from Eli and Naaman (Costa), March from Tannhäuser (Wagner), "Largo" (Handel), Coronation March from Le Prophète (Meyerbeer) and Intermezzo from Cavalleria Rusticana (Mascagni).

For one so fully dedicated to his routine duties as organist, conductor and teacher Macdonald composed a great deal of music of all kinds: it is therefore surprising that he should not have considered the organ as a suitable medium for some of his own music, or, if he did compose organ music, that he never gave any of it a public performance. Other organists who visited Durban did often play their own compositions. Roger Asham, better known as a pianist, gave organ recitals in July 1896 and included at least one of his own compositions.¹⁾ Frank Proudman from Kimberley who first appeared at a Sunday concert in the Town Hall on 3 December 1897, and eventually succeeded Mr. Macdonald as church organist in 1904, was the composer of one major work, a Suite for Organ and Strings, which was given a performance with the assistance of Macdonald at the organ and members of the Durban Orchestral Society.²⁾

Reference has been made to the early attempts by Charles Baby and others to combine the organ with other

1) N.M., 25 July 1896, p. 5, col. 2, "Mr. Asham's Organ Recital".
This little composition "Slumber and rest" must have been an organ transcription of one of his many songs.

2) N.M., 15 Oct. 1900, p. 6, col. 3, "Orchestral Society's Concert".

instruments. Experiments were tried usually with success, but sometimes with utter failure. Mr. A. E. Mears once played "The death of Nelson" as a trombone solo with organ accompaniment and

"the artistes and audience alike were not sorry when 9.30 brought the recital to a conclusion." 1)

For more palatable was a full programme for the harp and the organ with solos for each instrument alternately through the programme. The harpist and organist combined for a rendering of Mendel's "Largo". This recital was presented by Mr. John Smith (harp) and Mr. Macdonald (organ) on 14 March 1897. 2) Elder's Serenade for flute, ^{violin-}cello, piano ^{forte} and organ was performed by Mr. F. G. Hollander (flute), Mr. E. Jackson ^{violin-}(cello), Miss Lamont ^{-forte}(piano) and Mr. Macdonald (organ) at a D.M.A. concert in the Town Hall on 11 December 1897. 3)

In the absence of a permanent municipal orchestra which Durban did not have until 1901 when Lyell Taylor became the first Borough Musical Director, 4) the Town Hall organ was for years the chief means of improving musical taste. There were of course many concerts which offered the public good music by some of the world's finest artists; but at a high price. Organ recitals, varied by the inclusion of other

1) S.E. 16 Sept. 1896, p. 3, col. 1, "Organ Recital".

2) S.E. 11 March 1897, p. 4, col. 1, advert.

3) S.E. 13 Dec. 1897, p. 6, col. 6, "Durban Musical Association: Fourth Concert".

4) See p. 9.

instruments. Experiments were tried usually with success, but sometimes with utter failure. Mr. A. E. Mears once played "The death of Nelson" as a trombone solo with organ accompaniment and

"the artists and audience alike were not sorry when 9.30 brought the recital to a conclusion." 1)

Far more palatable was a full programme for the harp and the organ with solos for each instrument alternately through the programme. The harpist and organist combined for a rendering of Handel's "Largo". This recital was presented by Mrs. Edwin Smith (harp) and Mr. Macdonald (organ) on 14 March 1897. 2) Victor's Serenade for flute, ^{violin-}cello, piano ^{forte} and organ was performed by Mr. F. G. Hollander (flute), Mr. E. Jackson (cello), Miss Lamport (piano) ^{forte} and Mr. Macdonald (organ) at a D.M.A. concert in the Town Hall on 11 December 1897. 3)

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1) S.M. 10 Sept. 1898, p. 3, col. 1. "Organ Recital".

2) N.M. 11 March 1897, v. 4 col. 1. advert.

3) S.M. 13 Dec. 1897, p. 6, col. 6. "Durban Musical Association; Fourth Concert".

4) See p. 9.

soloists in the programme, were available to all admission free or at a small nominal charge. The last of the Borough Organists was Frank Proudman who relinquished the post in 1919; and since that time the organ recital as a form of musical entertainment has steadily declined.

CHAPTER SEVENTEEN

CONCLUSION.

The year 1900 is a convenient closing date for a history of this kind, being the end of a century and the close of the Victorian era. It is also the year in which Durban's music reached its highest point of achievement with a population much inflated by the influx of refugees who, like the regular inhabitants, found the early months of the War a propitious time for communal musical activity. A glance at the musical events of the early years of the twentieth century reveals that the Victorians of Durban had left a substantial musical legacy on which future generations could build. Everything that was tried in the new century had a precedent in the nineteenth century.

At the beginning of the twentieth century Durban was equipped with a Town Hall and its three-manual organ, a large "west end" theatre—the Theatre Royal which after being renovated a few times since 1882 was made as comfortable and airy as architects and builders could make it, an "east end" theatre, His Majesty's, which had evolved through several stages from the original Oddfellows' Hall, and a few smaller halls in Town and on the Breen which could be used for chamber concerts or dramatic entertainments. The most important of these smaller halls were St. Thomas's Hall in Dungraves Road, the Emmanuel Hall adjoining Emmanuel Cathedral (both of which were opened about the year 1906), and the Masonic Hall in Smith Street which, after a disastrous beginning, stood for about 40 years.

1) Queen Victoria died in 1901.

2) It stood on the present site of Sanlam Buildings. See p. 30.

There is no sentiment about preserving old halls and theatres when they have outlived their usefulness. The Town Hall, never quite large enough to be the premier civic hall of Durban, became the Post Office, and a much larger new Town Hall was built in the centre of what were formerly the Town Gardens. The story of the Theatre Royal has been told in an earlier chapter. His Majesty's Theatre in West Street became Thornton's Bioscope, but before that (about 1908) was used for a great many gramophone recitals by Mr. T.A. Consby, who also used the Masonic Hall for the same purpose. The popularity of the gramophone and the bioscope in the first decade of the present century was an ominous sign for the future of music, especially the established institutions of the concert and the theatre. These signs were already apparent in the closing years of the last century when the first phonograph concerts were held in Mercury Lane and the Masonic Hall; and Wolfran's Bioscope offered entertainment on Saturday nights in the Town Hall.

In spite of these threats to the future of the concert and the theatre Durban musical societies at the beginning of the century continued as before, with two choral societies and two orchestras for a population (soon to be reduced by the return of refugees to the Transvaal) that was not large enough to make the continuance of these societies a necessity without incurring the danger of financial inequity. The D.M.A. under the direction of Mr. Macdonald who was handicapped by ill-health and his unpopularity with the members of the society was taken over by Charles Hoby when Macdonald went to England on leave in 1901: as a result

1) See p. 38 et seq.

2) See pp. 225 and 244.

of this during the first five years of the century Mr. Hoby became the leading musical personality in Durban, being the conductor of the D.M.A. and the D.O.S.; and the Bijou Orchestra after the retirement of Mr. E. Lezard in 1902; and also the Acting Borough Organist while Macdonald was on leave. The merging of the D.M.A. and the D.O.S. was not permitted as a permanent arrangement as the first was an amateur association and the D.O.S. a society mainly supported by professionals. When Macdonald on his return from England discovered that he was no longer acceptable to the D.M.A. he formed the Berea Choral Society in December 1903 and had the loyal support of at least 150 singers. The formation of the new society was fully justified. It was to provide the residents on the Berea with a choral society "having a convenient local practice centre", the hall selected being the Berea Presbyterian Hall, Manning Road. The main object of the Society was however that of

"stimulating the interest in good choral music, and of giving public performances from time to time".

This Society became the "Durban and Berea Musical Association" in March 1907 when the D.M.A. and the Berea Choral Society were amalgamated; both would, therefore, benefit from the annual subsidy granted by the Durban Corporation. This subsidy was originally granted to the D.M.A. and could not be extended to the Berea Choral Society although the latter

1) The two societies were brought together for individual performances, for example, on 5 Sept. 1903 when the D.M.A. gave a performance of The Redemption (Gounod) with a choir of about 150 and the orchestra of the D.O.S. with 45 players. (From a programme now in the possession of Mrs. L. E. Hall, "Chipping", Gillitte, Natal.)

2) From a Berea Choral Society programme dated 14 Dec. 1904 now in the possession of Mrs. L. E. Hall, "Chipping", Gillitte, Natal.

was the stronger of the two associations and mainly responsible for the successful performance of large choral works given in the Town Hall between the years 1902 and 1907. Macdonald's last concerts as conductor of the combined associations were the performance of Sullivan's The Golden Legend in July 1907, a disastrous failure,¹⁾ and a performance of Handel's Messiah in December 1907. He died in February 1908 at the age of 35.

Frank Proudman followed closely in the footsteps of Macdonald, and his appointment to the position of Borough Organist in 1908 was a popular one. He was already well-known in Durban and since his departure from the Town in 1900 had founded and built up with tremendous success the Kimberley Musical Association. Automatically he was elected conductor of the "D.M.A" as it was now called reverting to the name of the original Association of 1896. Proudman²⁾ remained in office until 1919 when he returned to Kimberley and the D.M.A. seems to have continued until after the year 1930.³⁾

In 1906 Hoby left Durban "on a short trip" but never returned to South Africa.⁴⁾ With his departure the D.O.S. lost its former strength and vitality. For a time the veteran Durban horn-player Mr. G. Monhaupt conducted, but by the end of 1906 orchestral music in Durban was on the decline, and although a scratch orchestra of about 25 players was usually a possibility, the need for a permanent civic

1) Some of the older residents who were present still believe that the final performance was deliberately wrecked by some of the wind-players of the 2nd Battalion of "The Buffs" whom Macdonald had offended at a rehearsal.

2) He died in Kimberley in 1945. (P. Z. van der Merwe, op. cit. p. 388.)

3) G. Siedle op. cit. p. 174.

4) In 1913 he was conductor of the First Division of the Royal Marines at Chatham. (N.M.P. 39 Aug. 1912. p. 1519.)

orchestra became pressing. In August 1906 Macdonald and Lorenzo Mancini, formerly leader of the D.O.S., started a movement to establish a Durban orchestra, but these efforts seem to have come to nothing, and Durban had to wait for another 15 years before this ambition could be realised.¹⁾ The singer Sidney Payne²⁾ started yet another Durban Philharmonic Society with chorus and orchestra in 1910 for the purpose of producing operas either on the stage or in a concert version, but this Society was amalgamated with the D.M.A. in the year 1911.

Mancini's contribution to the musical life of Durban is noteworthy. Although chamber concerts were exclusive entertainments he started what must have been one of the first regular string quartets in Durban and gave concerts in the Uranian Hall in 1907.³⁾ This prepared the way for the favourable reception accorded to visiting chamber ensembles in the years which followed: Van Bieme's Trio in 1903⁴⁾ and the Cherniavski Trio who first visited Durban in 1909 and made several return visits in later years.

In the latter part of the nineteenth century Mr. Avon Gexon had helped to popularize the male vocal quartet. In 1869 he had founded the Meliter Glee Singers in England. His first claim to fame: in 1896 he brought to Durban "The Gexon Male Quartet".⁵⁾ In 1903 the Apollo Quartet, with

1) See p. 419.

2) In 1912 he was conducting the Mjosu Orchestra at the Criterion which until it was demolished five years ago stood at the corner of Field Street and the Esplanade. (N.M.P. 26 June 1912)

3) He gave another series of chamber concerts in St. Thomas's Hall in 1906 (S.A. 13 Oct. 1906, p. 4, col. 2, advert.)

4) Adriaan van Bieme, actor-musician, died in 1913. His name was associated with his playing of "The Broken Melody" on the cello. (N.M.P. 30 Jan. 1913, p. 556.)

5) See p. 207.

two tenors and two baritones, used to perform on the Berea and in Town, Eaton himself singing baritone. The most popular of the male vocal quartets was however the Natelia Male Quartet established in 1904 with the following singers: Messrs. S. Smith (alto), E. Evans (tenor), S. G. Simpson (baritone) and V. S. Hunter (bass) - an interesting revival of the early nineteenth century glee-singers.¹⁾

The first Durban Male Voice Choir was started by Francis Crane in 1883. A similar choir was the Berea Glee Union of 1880, forerunner of the choir of 20 male voices conducted by Hoby in 1883 and called the "Gleemen of Durban"; and revived by Braubman several years after Hoby's departure from Durban.²⁾ In 1881 this choir became the Durban Male Voice Choir and was conducted by Harry Evans. Today he is over eighty years old. About two years ago he restarted the choir with some of his original members. He is therefore the fount of male-choirs in Durban. The Westminster Hall and Concert Party from London brought back something of the true art of singing glee, madrigals, part-songs and catches when they visited Durban in 1904. The female counterpart to Harry Evans' Male Voice Choir of 1911 was the Purvis Ladies' Choir started by Elsie Purvis in 1908 with 30 voices selected from singers in Maritzburg and Durban. Its formation was probably inspired by the Royal Welsh Choir conducted by Clara Novello Davies. Miss Purvis (Mrs. Wood) usually took her choir on concert tours of Natal and the Transvaal. Church choirs were strong and well-

¹⁾ Another male quartet was the Durban Lyric quartet of 1912 with H. Evans, S. G. Simpson, L. Charman and H.S. Oliver.

²⁾ See p. 97.

³⁾ In 1910.

trained - two in particular: the Aliwal Congregational Church Choir trained by Harry Evans, and the Emmanuel Cathedral Choir trained by Beresford Smyly who made his first appearance in Durban in 1902 as a singer of humorous Irish songs. Choir-training was closely associated with two Durban schools of music: Charles Hoby's Natal School of Music in St. Paul's School Road, Pietermaritzburg; and Elsie Purvis's Durban College of Music situated at Thorpe Lodge (near Mitchell Park) ¹⁾ Regrave Road and inaugurated in June 1910.

The most regular concerts were the organ recitals usually held about twice weekly in the Town Hall on the pattern of the Parish Organ recitals of the last century. Other concerts were given by choral and orchestral societies, but the main attractions were the concerts which introduced visiting musical celebrities to the public. These celebrity concerts kept Durban in touch with the world of music. Visiting musicians were enthusiastically received and several who called in at Durban in the last century made a second visit. One of them was Charles Santley who re-visited South Africa in 1903; another was Madame Albani who re-visited Durban in 1906. Ada Crossley, the famous contralto, came to South Africa for the first time in 1904 and again in 1911 with the Cherniavski Trio. Sir Walter Parratt the organist visited Durban in 1904, and the blind organist Dr. Alfred Hillier in 1907. Mark Hambourg the pianist visited Durban in 1903 and 1907; Ben Davies, the Welsh tenor ²⁾ in 1904; the soprano Antonia Dolores in 1909 and 1911; the famous contralto Clara Butt and her husband Kennerley Rumford came to Durban in 1911. Perhaps the most outstanding

1) In July 1910 Clara Novello Davies offered tuition in singing at the Durban College of Music (N.M.P. 28 July 1910, p. 1360).

2) Antonia Dolores was the daughter of Treheili. See p. 327

trained - two in particular: the Aliwal Congregational Church Choir trained by Harry Evans, and the Emmanuel Cathedral Choir trained by Beresford Smyly who made his first appearance in Durban in 1902 as a singer of humorous Irish songs. Choir-training was closely associated with two Durban schools of music: Charles Cobb's Hotel School of Music in St. Paul's School Road; and Elsie Purvis's Durban College of Music situated at Torpe Lodge (near Mitchell Park) Westgate Road and inaugurated in June 1910.¹⁾

The last regular concerts were the organ recitals usually held about twice weekly in the Town Hall on the pattern of the Durban Organ Recitals of the last century. Other concerts were given by choral and orchestral societies, but the main attractions were the concerts which introduced visiting musical celebrities to the public. These celebrity concerts kept Durban in touch with the world of music. Visiting musicians were enthusiastically received and several who called in at Durban in the last century made a second visit. One of them was Charles Santley who re-visited South Africa in 1888; another was Ludovic Albani who re-visited Durban in 1892. Ida Braxley, the famous contralto, came to South Africa for the first time in 1904 and again in 1911 with the Chernivski Trio. Sir Walter Parratt the organist visited Durban in 1904, and the blind organist Mr. Alfred Williams in 1907. Sarah Hrubczurg the pianist visited Durban in 1883 and 1907; Ben Davies, the Welsh tenor in 1904; the soprano Antonia Dolores in 1908 and 1912;²⁾ the famous contralto Clara Butt and her husband Kennerley Rumford came to Durban in 1911. Perhaps the most outstanding

1) In July 1910 Clara Kayella Davies offered tuition in singing at the Durban College of Music (N.M.P. 28 July 1910, p. 136).

2) Antonia Dolores was the daughter of Trevelin. See p. 297

musical event in the early part of the century was the visit of the Sheffield Choir under the joint conductors, Dr. Henry Howard and Dr. Charles Hurriss. In combination with the D.M.A. a choir of 380 voices sang at the Coronation Concert in the new Town Hall in August 1911.

Some Durban singers and instrumentalists earned a high reputation as concert-hall artists. Alfred Wheeler who came to South Africa with the first Wheeler-Edwardes Society Co. had a fine tenor voice; Beresford Smyly had a good bass voice and was an able choir-trainer; Theo. Wendt was a versatile musician as a viola player, organist and conductor of the D.M.A. and later (in 1912) conductor of the theatre produced at the Theatre Royal.¹⁾ Mr. S. O. Simpson had great versatility as a singer both of oratorio and popular ballads; Ada Correst the soprano was in Durban in the early years of this century before she went to England where she had made her name as an oratorio singer; Miss Florence Perry (Mrs. Frank Greig) had a fine soprano voice suitable for the operatic stage and produced operettas in Durban; Misses Overton, after a long absence returned to the concert platform in 1917.

Durban people were more interested in the music of the stage than in concert performances. The characteristic repertoire was the musical comedy, or light operetta: The Gallop Girl (Jones), Sam Toy (Jones), A Country Girl (Humbly), The Belle of New York (Kerker), The Merry Widow (Lambert) and Martin Sweeney (German). Messrs. H. and F. Wheeler

1) He was the conductor of the Verulam Choral Society in 1911.

2) He is remembered as the pioneer conductor of the Capetown Orchestra, and later as the conductor of the New York City Orchestra.

3) Mr. S. O. Simpson died in 1953. His contemporary Mr. S. Smith is still singing as a male alto in the St. Paul's Church choir.

brought the White Musical Comedy Company to Durban in 1902; the only other Operatic Company in 1902, 1903 and 1904; and the Royal Australian Opera Company (Manager Mr. Pollard) in 1903. Most of the latter company had been members of the Australian Juveniles who visited Durban in 1901. In 1910 Leonard Kayne's Operatic Company brought to the Theatre some of the operettas of the previous century: Les Cloches de Corneville (Planquette), Le Domino (Audran), Paul Jones (Audran) and La Poupée (Lecocq).

There has also been interest shown in the opera seria (Grand Opera) which the Moody-Womers Company staged in Durban in 1900. They brought back some of the old favourites: Il Trovatore (Verdi), Traut (Gounod), Barbar (Bizet), The Bohemian Girl (Wolfe), I Ruciacchi (Leoncavallo), Teodora (Mascagni), Lucia di Lammermoor (Donizetti), Macbeth (Wallace), Lohengrin (Wagner) and Don Quixote (Lecocq). One member of the company, Miss Ricks, a highly accomplished soprano and pianist, remained in Durban for some years and assisted in many of the concerts and theatrical productions.

The existence of a "variety" theatre in Durban, known respectively as "The Gilbert", "The Empire" and "His Majesty's" has consisted of about fortnightly runs of light musical variety shows. The local musician who made his name in this sphere of entertainment was J. Ferguson Brown who, after an absence from Durban of a few years, saw his opportunity of "His Majesty's" theatre which was opened in March 1907 and (after he had the licence) was called the "Palace of Varieties" - a type of music hall entertainment which was

1) See p. 187.

so successful that he gave performances in this theatre for over a year. The "Variety Concert" was already in vogue in 1906 when "The Soldier" appeared at the Beach and Bencorram hotels. These were open air shows to which the public were admitted free of charge with the option of hiring a chair. This kind of entertainment was intended to draw the holiday crowd and usually prospered when the Theatre Royal was closed. Similar entertainment was held at the Clairmont Hotel and at the Felgrave Hotel.

At a more serious level the D.M.A., between the years 1907 and 1910, resorted to concert performances of Faust (Gounod), The Sorcerer's Apprentice (Debussy), Cavalleria Rusticana (Mascagni), Maritana (Gallece)-a useful compromise between the concert hall and the theatre at a period when people usually preferred music on the stage, and justified artistically on the theory that the chorus in opera sings more effectively when they have the music in front of them. Choral societies and chamber concerts were considered to be rather exclusive entertainments for lovers of serious music.

Musical taste had not changed very much by the early years of the twentieth century. Choral societies performed Handel's Messiah every year at Christmas; and at various times other nineteenth century favourites: Gounod's The Redemption, Sullivan's The Golden Legend, Coleridge-Taylor's Hiawatha, Mendelssohn's Elijah, Sullivan's The Martyr of Antioch, Parry's Best Pair of Sirens, Wagner's and Dvornik's Tristan Water, Mendelssohn's Athalie, Parry's Judith, Verdi's The Creation, Mendelssohn's St. Paul and Mendelssohn's most successful composition, Children of the Earth. Many of the old songs and partsongs were still being sung in the twentieth century: "O who will o'er the downs, so free" (journal), "Gynheer Vandunck" (Bishop),

"Summer Eve" (Hatton). Individual soloists kept alive a taste for "My Queen" (Flumenthal), "Holy City" (Adams) "Come into the Garden Maud" (Balfe), "When other lips" (Balfe), "I fear no foe" (Pinsuti), "The Bay of Biscay" (Burker), "Good-bye" (Toati) and a great many others. It was still possible for famous singers to make a very substantial living by travelling round the world on a repertoire of staid ballads; which is what Madame Albani and Clara Butt were doing in the early part of this century.¹⁾

Instrumental music had its best exponent in the Darton Orchestral Society. In the first few years of the century Darton audiences used to listen to performances of the Pearl and the Swine Suite (Grieg) and the Casse-Noisette Suite (Tchaikowski), Schubert's "Unfinished" Symphony, and Beethoven's Fifth Symphony which soon became a great favorite. A few forte concertos were played, the most popular being Beethoven's Piano-Forte Concerto No. 4 in G. Op. 59. The three permanent military bands in Durban, the N.S.A., the D.L.I. and Police Bands - and several which were stationed in Durban in the days before Union, played selections of martial airs, marches, and a few popular descriptive pieces. Most of the band concerts were held at the beach front, where the bandstand from the Town Gardens was re-erected in 1904.

An interesting experiment in public entertainment at the Lord's Cricket Ground in the closing years of the last

1) According to Madame Albani the songs which became world favourites were "Robin Adair", "The Last Rose of Summer" and "Home Sweet Home". (S. Albani op. cit. p. 49.)

1)
century had its sequel in the open-air al fresco concerts which (when the weather permitted) took place in the grounds of some of the larger beach-front hotels in the earlier years of this century. In the year 1906 over 1,000 people used to crowd into the Bencorrun Winter Gardens where professionals and amateurs provided holiday crowds with a variety show. More serious musical entertainments remained within the concert hall, as befitted the dignity of the occasions, and only world-famous musicians attracted the crowds. Yet the success of these great celebrity concerts was due very largely to the happy spirit of collaboration between visiting professionals and local amateurs; and this has been evident throughout the early years of Durban's musical history.

1) See p. 238.

Plan of central Durban showing where musical entertainments were held during the last century.



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Plan of central Durban showing where musical entertainments were held during the last century.



Key to the plan of central Durban
giving dates of first concerts.

1. London Tavern (c. 1850)
2. Drew's West End Hotel (c. 1850)
3. Macdonald's Hotel (1852)
 Winder's Masonic Hotel (1857)
 Wood's Masonic Hotel (1859)
 Royal (Masonic) Hotel (1860)
4. Wesleyan Chapel (1852)
5. Kinghurst's Store (1852)
6. Knight and King's Store (1852)
 William Palmer's Store (1853)
7. Breede's Store (1853)
 Smith's Store (1856)
8. Government Schoolroom (1854)
 Deer's Hotel (1859)
9. Ewins and Churchill's Warehouse (1857)
10. Beningfield's Store (1857)
11. Acutt's Auction Mart (1858)
12. Masonic Hall (1861)
 County Hall (1864)
13. Johnson's Masonic Hall (1865)
 Palmer's Masonic Hall (1867)
 Houghting's Music Hall (1868)
 Caledonian Hotel (1871)
 The Princess Cafe (1898)
14. Court House (1866)
15. Snell's Store (1866)
16. Council Chamber (1865)
17. Clarke and Pulleyn's Store (1867)
18. Presbyterian Church (1867)
19. Trafalgar Hall (1869)
 Trafalgar Theatre (1876)
 Vaudeville Theatre (1885)
20. Congregational Church and Schoolroom (1870)
21. Templars' Hall (1875)

22. Masonic Hall, Smith Street (1876)
do. (rebuilt) (1896)
23. Convent Ladies' College (St. Joseph's, (1876)
24. "Theatre Royal" (Skating Rink) (1877)
25. Wesleyan Church West Street (1879)
26. Young Ladies Collegiate Institution (1879)
27. Kaim's Piano Snow Room (1882)
28. Oddfellows' Hall (1882)
Philharmonic Hall (1883)
29. Theatre Royal (1882)
30. Town Hall (1885)
31. St. Joseph's Church and Hall (1887)
32. Durham High School (1888)
33. St. Paul's Church (1889)
34. St. Paul's Schoolroom (1891)
35. Band Stand (1891)
36. Vause and Slatters Music Saloon (1896)
37. Jackson Brothers Music Room (1899)

Plan of the Berea showing places of musical entertainment in the last century.



Key to the above with dates of first concerts.

1. Berea Schoolroom (1868)
2. Berea Road Congregational Church (1881)
Musgrave Road Congregational Church (1892)
3. Berea Hall (1883)
4. Wesleyan Church (1892)
5. Durban High School (1896)
6. St. Thomas's Church, Berea Road (1896)
7. Presbyterian Church and Hall (1899)
8. St. Thomas's Church, Musgrave Road (1900)

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